

THE COLLECTOR

EUROPEAN AND ENGLISH 18TH AND 19TH
CENTURY FURNITURE AND WORKS OF ART,
SILVER, CERAMICS AND GOLD BOXES

London, 12 November 2020



CHRISTIE'S



THE COLLECTOR

EUROPEAN AND ENGLISH 18TH AND 19TH CENTURY FURNITURE AND WORKS OF ART, SILVER, CERAMICS AND GOLD BOXES

AUCTION

Thursday 12 November 2020
at 11.00 am (Lots 1 - 113) & 2.00 pm (Lots 114 - 298)

8 King Street, St. James's
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Tuesday	10 November	10.00 am – 6.00 pm
Wednesday	11 November	10.00 am – 4.30 pm

AUCTIONEERS

Arlene Blankers, Piers Boothman, Olivia Ghosh &
Arne Everwijn

AUCTION CODE AND NUMBER

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Inside Front Cover: Lot 13

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THE COLLECTOR

EUROPEAN AND ENGLISH 18TH AND 19TH CENTURY FURNITURE AND
WORKS OF ART, SILVER, CERAMICS AND GOLD BOXES

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'In fashion and interiors, it's all about proportion and elegance. Find a masterpiece that you love and work around it – I like to see pieces in my home that have a story.'

-GIANLUCA LONGO

This page

A GEORGE III POLYCHROME-PAINTED FITTED BREAKFRONT BOOKCASE
C.1785-90
£10,000-20,000
The Collector: Live, 12 November

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD, AMARANTH AND BOIS DE BOUT MARQUETRY TABLE A ECRIRE
ATTRIBUTED TO BERNARD II VAN RIENBURGH ('BVRB'), C.1745-50
£40,000-60,000
The Collector: Live, 12 November

A PAIR OF NORTH ITALIAN BLUE-PAINTED AND PARCEL-GILT FAUTEUILS
LATE 18TH CENTURY
£2,500-4,000
The Collector: Live, 12 November

Opposite

A PAIR OF GEORGE VI SILVER THREE-LIGHT CANDELABRA
MARKS OF GOLDSMITHS AND SILVERSMITHS COMPANY LTD, LONDON, 1938
£7,000-10,000
The Collector: Online, 27 October - 17 November

NINETEEN ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PLATES
20TH CENTURY, TRIPLE WAVE MARKS, PRINTED FACTORY MARKS AND VARIOUS PAINTERS' MARKS
£5,000-8,000
The Collector: Online, 27 October - 17 November

With special thanks to

Venue: Syon House (syonpark.co.uk)
Photographer: James McDonald (jamesmcdonaldphotography.co.uk)
Floristry: Swallows and Damsons (swallowsanddamsons.com)
Handmade cushions: Residence Rosenius ([@residencerosenius](https://www.instagram.com/residencerosenius))





GIANLUCA LONGO STYLES

THE COLLECTOR



Christie's is delighted to have collaborated with Gianluca Longo for the October/November online and live editions of The Collector.

Gianluca Longo is an Italian-born London-based journalist and tastemaker. He is currently Style Editor for both *British Vogue* and *Cabana Magazine*, producing and styling interior shoots. He is also a contributor to *Architectural Digest*. Besides his editorial roles, Gianluca has curated exhibitions at David Gill Gallery in London and regularly hosts talks at the V&A on style, fashion and interiors.

When it comes to interiors, Gianluca is passionate about all things decorative and colourful: from Italian majolicas, richly embroidered oriental rugs and coquillage furniture to Moroccan tiles and Northern European hand-painted woodwork. Craftsmanship, print and pattern are his obsessions. Gianluca has worked with Christie's on styling for The Collector, using the magnificent Great Conservatory in Syon Park as a backdrop for selected highlights from both the live and online sales.



Opposite

A PAIR OF LATE LOUIS XV GILTWOOD BERGERES
 BY JEAN-BAPTISTE TILLIARD, C.1770
 £10,000-15,000
 The Collector: Live, 12 November

A FRENCH GILTWOOD CONSOLE TABLE
 LATE 19TH CENTURY
 £15,000-25,000
 The Collector: Live, 12 November

Above

A SWISS JEWELLED ENAMELLED GOLD MINAUDIERE SET WITH A MINIATURE
 THE CASE, GENEVA, C.1840; THE PORTRAIT MINIATURE
 BY FLORENTIN DE CRAENE (BELGIAN, 1795-1852)
 £10,000-15,000
 The Collector: Live, 12 November

A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX
 GENEVA, C.1880, STRUCK WITH TWO PARISIAN POST-1838
 RESTRICTED WARRANTY MARKS FOR GOLD AND TWO FRENCH
 EXPORT MARKS FOR GOLD, THE FLANGE STAMPED 3699
 £12,000-18,000
 The Collector: Live, 12 November

Left

A PAIR OF ITALIAN GILTWOOD PEDESTALS
 ROME, FIRST HALF 18TH CENTURY
 £8,000-12,000
 The Collector: Live, 12 November





*1

AN ASSEMBLED LOUIS XV ORMOLU CHINESE AND EUROPEAN PORCELAIN GARNITURE

THE CHINESE PORCELAIN 18TH CENTURY, THE MOUNTS THIRD QUARTER 18TH CENTURY

Comprising an encier and a pair of two-light candelabra, the candelabra in the form of a Buddah seated on a square base cast with Greek-key issuing flowering branches with foliate drip-pans and nozzles, the encier in the form of a recumbent dog flanked by ink-pots, on a shaped pierced base issuing flowering branches

The encier: 7¼ in. (18.5 cm.) high; 7½ in. (19 cm.) wide (3)

£6,000-10,000

US\$7,900-13,000
€6,700-11,000

PROVENANCE:

Mrs. C Douglas Dillon Collection.

2

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS

MID-18TH CENTURY, IN THE MANNER OF JUSTE-AURELE MEISSONNIER

Each baluster stem cast with C-scrolls and *chute de piastres* below a foliate nozzle, on a spreading *rocaille*-cast and moulded circular base 10¼ in. (26 cm.) high (2)

£5,000-8,000

US\$6,500-10,000
€5,500-8,800

PROVENANCE:

By family tradition, the collection of Richard Ford (1796-1858), thence by descent.

A pair of candlesticks of the same model sold Christie's London, 15 July 2020, lot 126 (£10,000).



PROPERTY FROM A SOUTH AMERICAN COLLECTION (LOTS 4-9 & 55)

3

A PAIR OF REGENCE ORMOLU TWIN-BRANCH WALL-LIGHTS

CIRCA 1720-30

Each asymmetrical backplate cast with pearled acanthus, rocaille, flowerheads and C-scrolls, issuing two acanthus-sheathed scrolling branches terminating in foliate drip-pans and urn-shaped nozzles cast with husks; drilled for electricity

19¼ in. (49 cm.) high; 14 in. (46 cm.) wide (2)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

The highly sculptural modelling and fine chasing of this pair of wall-lights recalls the designs of both *ebenistes* and *sculptors* Andre-Charles Boulle (d. 1732) and Charles Cressent (d. 1768). Their bold and vigorous interpretation of the naturalistic *style pittoresque* sets them firmly apart from other artists in the early 18th Century. The scrolling leaf-clasped branches are very similar to a pair of three-branch wall-lights from the Salon d'Assablée, Palais Rohan, Strasbourg (H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, vol. I, Munich, 1989, p. 61, fig. 1.9.6), although the movement of the scroll goes somewhat further. Similar designs by André Charles-Boulle are illustrated in plate 8 of *Nouveaux desseins de meubles et ouvrages de bronze et de marqueterie inventé et gravé par André-Charles Boulle*, engraved by Mariette, 1724.

PROPERTY FROM A SOUTH AMERICAN COLLECTION (LOTS 4-9 & 55)

■*4

A LOUIS XV GILTWOOD CONSOLE

CIRCA 1760

The serpentine grey-veined white marble top above a pierced frieze carved with C-scrolls, *rocaille* and flowering garlands centred by a lion mask, on conformingly carved double-scroll legs joined by a pierced *rocaille* stretcher carved with flowerheads; the underside of marble inscribed 'MR BENSIMON 1/26/50' in pencil, the top numbered '3966' in white, with traces of old paper label

33 in. (84 cm.) high; 48.5 cm. (123 cm.) wide; 19 in. (48.5 cm.) deep

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

PROVENANCE:

The Bensimon Collection, according to inscription.





PROPERTY FROM A SOUTH AMERICAN COLLECTION (LOTS 4-9 & 55)

■*5

A PAIR OF LOUIS XV THREE-LIGHT WALL-LIGHTS
 ATTRIBUTED TO JACQUES CAFFIERI, MID-18TH CENTURY

Each with asymmetrical foliate backplate issuing three scrolling branches with berried foliate drip-pans and shaped nozzles; one branch restored, three nozzles replaced, pierced for electricity
 31 in. (79 cm.) high; 22 in. (56 cm.) wide

(2)

£20,000-30,000

US\$27,000-39,000

€23,000-33,000



These large sculptural wall-lights, with their confident line and sumptuous organic form, exhibit all the hallmarks of the mature rococo style of the mid-18th century, reflecting the Louis XV 'pittoresque' style popularised by Juste-Aurèle Meissonnier and Nicolas Pineau in its purest form. The virtuoso design and fluidity of movement combined with refined chasing and the use of the acorn motif are all related to the *oeuvre* of the acclaimed Parisian *sculpteur, fondeur et ciseleur du roi* Jacques Caffieri (1678-1755), perhaps the greatest *bronzier* of the period. Several recorded examples signed by Jacques Caffiéri (1678-1755) *sculpteur, ciseleur et fondeur du Roi*, relate closely to the present pair. These include a set of four wall-lights acquired in Paris *circa* 1752-53 by Madame-Louise-Elisabeth, Madame Infante, duchesse de Parme, for the Palace of Colorno, near Parma, where they remained until 1865. This set of four is traditionally attributed to Jacques Caffiéri, probably assisted by his elder son, Philippe (1714-1774, *maître fondeur* in 1756) on the basis of two chandeliers executed *en suite*, signed and dated 'CAFFIÉRI A PARIS/1751', now in the Wallace Collection (P. Hughes, *The Wallace Collection, catalogue of furniture*, vol. III, London, 1996, fig. 265 and 266). The unusual curved backs of the present pair might indicate they were originally conceived to be mounted on a mantelpiece.

A magnificent pair of ormolu candelabra mounted with Meissen figures of Jays, attributed to Jacques Caffieri also cast with this distinctive acorn motif was sold Masterpieces from a Rothschild Collection, Christie's, London, 4 July 2019, lot 9.

PROPERTY FROM A SOUTH AMERICAN COLLECTION
(LOTS 4-9 & 55)

■*6

A LOUIS XV ORMOLU CARTEL CLOCK

THE CASE POSSIBLY BY JEAN-JOSEPH DE SAINT-GERMAIN, MID-18TH CENTURY, THE DIAL SIGNED MARTINOT A PARIS

The circular enamel-set dial with Arabic and Roman numerals around a plate cast with foliate strapwork, the centre signed 'MARTINOT A PARIS', within an asymmetrical *rocaille* case cast with C-scrolls and framed by flowering foliate branches, surmounted by a dragon and a *Chinoiserie* figure holding a terrestrial globe, the tapering base with a hoho bird holding a rock in its claw, the 19th century twin barrel movement with silk suspension and countwheel strike to bell; regilt 42 in. (107 cm.) high; 21 in. (54 cm.) wide; 6 in. (15.2 cm.) deep

£30,000-50,000

US\$40,000-65,000

€34,000-55,000

PROVENANCE:

Anonymous sale, Ader Picard Tajan, Paris, 13 December 1980, lot 68.

Anonymous sale, Sotheby's, Monaco, 13 February 1983, lot 511.

This superb cartel clock is designed in the 'Chinoiserie' manner of the 1740's popularised by the engraved 'Oeuvres' of the artist François Boucher (d. 1770), who served in the mid-1740's as a designer for the Vincennes porcelain factory and was the author of various pattern books, including a 'Livre de Cartouches'.

The design for the clock relates to a similar model surmounted by Diana, which is associated with the *bronzier* Jean-Joseph de Saint Germain, on the basis of a 'cartel a diane' that features in the 1747 list of his stock, and another with his stamp, sold in these Rooms, 9 June 1994, lot 16 (£14,950). The present example modelled with a chinaman accompanied by a dragon and a heron seems unique and its grand scale suggests it was commissioned by an important patron; a clock of smaller scale, with a similar figure, was offered at Sotheby's, London, 14 June 1991, lot 63.



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***7**

A PAIR OF LOUIS XVI ORMOLU FIGURAL CANDLESTICKS
CIRCA 1780

Each modelled in the form of a classically-draped maiden holding aloft a flowering branch and nozzle, above a stepped circular base cast with berried acanthus, on bracket feet

16¼ in. (41 cm.) high

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



7

The classically-draped female nymphs on this pair of candlesticks are perhaps inspired by the group exhibited in the Salon of 1761 by Etienne-Maurice Falconet (d. 1791), Director of the sculpture studio at Sèvres (1759-1766). Falconet's figures were intended for execution by Franois-Thomas Germain in silver, but quickly found success in other materials. Related examples with identical draped-figures but in the form of two or three light candelabra on circular marble bases include: a pair from the collection of Victor Rothschild, sold Sotheby's London, 19 April 1937, lot 181; a pair from the collection of Grace, Countess Dudley, sold 23 March 1972, lot 54; and a pair with marble pedestals and tulip branches in the Residenz, Munich (ill. H. Ottomeyer/P. Pröschl *et al*, *Vergoldete Bronzen*, München 1987, plate 4.7.6, p. 211.).

■*8

A PAIR OF LATE LOUIS XVI GILTWOOD BERGERES
BY JEAN-BAPTISTE TILLIARD, CIRCA 1775

Each with rounded padded back, arms and seat covered in mint-green silk, the channelled back carved with beed-and-real, with scroll arm terminals above foliate-sheathed supports carved with *chutes de piâstres*, the guilloche-carved seatrails on turned tapering fluted legs headed by rosette paterae and terminating in toupie feet; each backrail stamped 'TILLIARD', each frontrail inscribed 'D. 666' in white chalk; refreshments to the gilding

39¾ in. (101 cm.) high; 28 in. (71 cm.) wide; 27 in. (69 cm.) deep

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale, Sotheby's Monaco, 13 February 1983, lot 411.

Jacques Jean-Baptiste Tiliard, known as Jean Baptiste Tiliard II, *maître* in 1752.



8

*9

**A LATE LOUIS XV ORMOLU 'PENDULE A CERCLES TOURNANTS'
- THE THREE GRACES**

THE CASE BY FRANÇOIS VION, THE MOVEMENT BY LOUIS MONTJOYE, PARIS, CIRCA 1770

The Three Graces garlanded with roses and supporting a globe with twin *cercles tournant* dials with enamelled cabochons of both Roman and Arabic numerals, swagged with laurel and with *fleur-de-lys* pointer flanked by *mille-raies* scrolled handles, surmounted by Cupid holding an arrow, the eared stepped circular plinth with four scrolled, channelled foliate volutes flanking panels with acanthus-cast medallions, two hinged and opening to reveal a winding-hole and speed regulator, on a canted, concave-sided base with laurel-trail border, the twin barrel movement with silk suspension and countwheel strike to bell, the underside of one of the scrolled supports of pedestal incised 'VION', the backplate signed 'Louis Montjoye fecit', with fine adjustment indication to rear further signed 'AoR/MONTJOYE', the inside of plinth door with incised 'haust', the plaque to base inscribed with dots 'face de devant'

20¼ in. (51.4 cm.) high; the base 6⅞ in. (17.5 cm.) square

£30,000-50,000

US\$40,000-65,000

€34,000-55,000

THE HISTORY OF THIS MODEL

The design for this clock, signed by the *fondeur* François Vion, is reproduced in an album of designs now conserved in the Bibliothèque Doucet, Paris (VI E 15, Rés.fol.20/1). Called a '*Pièce de bureau*', its subject described as '*Le temps qui passe entre l'amour et les Grâces*', the clock cost 902 *livres*, of which the chasing cost 660 *livres* and the gilding between 200 and 222 *livres*.

An identical clock at the château de Fontainebleau (Inv.F918 C) was purchased by General Moreau; subsequently acquired by the *garde-meuble* following its arrival at Fontainebleau, it was recorded in the *appartements* of Général Moreau in 1804 (J.-P. Samoyault, *Le Mobilier du Général Moreau*, Paris, 1992, p.42, fig.33). In the 19th Century, Molinier had identified the Fontainebleau clock with that delivered by the *marchand-mercier* Simon-Philippe Poirier to Madame du Barry on 4 October 1769 at a cost of 2400 *livres*, when it was described as *une pendule représentant les grâces dorée d'or de Germain*. M. Samoyault's research has put this traditional attribution in question - and it seems rather more likely that the clock delivered to Madame du Barry would have been closer to models signed by the *horlogers* Brille or Dutertre, both of whom are known to have worked for Poirier.



The design of the present case in the Jacques Doucet library, Paris



Related clocks are conserved in the Musée du Louvre, Paris (illustrated in S. Eriksen, *Early Neoclassicism in France*, London, 1974, pl. 198, p. 348); the Metropolitan Museum of Art, New York; the Royal Ontario Museum, Toronto (illustrated in 'French Clocks in North American Collections', *Exhibition Catalogue*, 1982-83, pp. 80-81); the Musée des Arts Décoratifs, Paris; the château de Fontainebleau; and the Huntington Gallery, San Marino (illustrated in R. Wark, *French Decorative Art in the Huntington Collection*, San Marino, 1979, p.70, fig.91). A further example with a movement by Lepaute was sold from a Distinguished Private Collection, Christie's New York, 2 November 2000, lot 2 (\$94,000).

Jean-Louis Montjoye, eldest son of Paris clockmaker Louis Montjoye, is recorded with his father in 1772; and as *pendulier* in Rue St-Julien-le-Pauvre in 1781.

■-12

**A LOUIS XV ORMOLU-MOUNTED BOIS SATINE, KINGWOOD
AND VERNIS MARTIN BUREAU DE DAME**

BY FRANCOIS GARNIER, CIRCA 1740

The waved rectangular top above a sloping fall-front, with slightly bombe front, sides and back, inset with vernis martin panels depicting *Chinoiserie* court scenes with various figures and pavilions within ormolu encadrements, enclosing a fitted interior with a brown-leather-lined writing surface, an open compartment and three shaped short drawers above a sliding well veneered in amaranth, on cabriole legs with pierced foliate sabots; stamped 'FG' four times
32½ in. (82.5 cm.) high; 25½ in. (65 cm.) wide; 17 in. (43 cm.) deep

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

François Garnier (d. 1760), Parisian '*maître et marchand ébéniste*' and father of the celebrated Pierre Garnier (*maître* in 1742), was one of the leading Parisian *ébénistes* of the Louis XV period, creating furniture of exemplary

craftsmanship from his substantial workshop on the rue du Faubourg Saint-Antoine. The present bureau typifies the fashion for furniture mounted with exotic lacquer or 'verniss' imitating lacquer which was controlled by the *marchand-merciers*. Garnier's collaboration with the *marchands* is well-documented, supplying furniture to Michel Héceguerre, Anjubaut and Nicolas Héricourt among others (C. Huchet de Quénétaïn, 'The origin of a Parisian dynasty of craftsmen and artists: François Garnier (d. 1760) *maître menuisier-ébéniste*, Furniture History Society, vol. XLVIII, 2012, pp. 117-118). His collaboration with Parisian luxury dealers may explain his use of two different stamps, his initialed stamp 'F. GARNIER' and the 'F.G.' stamp which appears three times on present commode. Holding the title of '*maître et marchand ébéniste*', Garnier was not excessively dependent on the clientele of the Parisian *marchands*. It is possible, therefore, that he used the 'F.G.' stamp to denote furniture from his workshop retailed by another dealer, reserving the 'F. GARNIER' stamp for when he acted as *marchand*.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION (LOTS 13 & 14)

■13

A REGENCE ORMOLU-MOUNTED AMARANTH, SATINWOOD AND PARQUETRY COMMODE

BY CHARLES CRESSENT, CIRCA 1725-35

The serpentine and eared *campan melange* marble top with moulded edge above two panelled long drawers framed by ormolu *encadrements* with foliate-cast handles, the top drawer centered by a ribbon-tied mask of Diana, the bottom drawer by a shell issuing trailing foliage above a conformingly-mounted draped apron, the shaped panelled sides with removable doors centred by a trailing cabochon mount flanked by two chimeras concealing keyhole, the angles headed by chutes cast with acanthus, double C-scrolls and trailing husks, on tapering cabriole legs terminating in paw feet; the handles stamped with *C couronné poinçons* and applied circa 1745-49 33 in. (84 cm.) high; 55½ in. (141 cm.) wide; 24 in. (61 cm.) deep

£70,000-100,000

US\$91,000-130,000

€78,000-110,000

PROVENANCE:

Anonymous sale, Palais Galliera, Paris, 3 April 1968, lot 108.

LITERATURE:

A. Pradère, *Charles Cressent, Sculpteur, Ebéniste du Régent*, Editions Faton, Dijon, 2003, cat. n. 88 p. 274.

Charles Cressent, 1685-1768, *marchand-ébéniste and sculpteur*.

With superb and finely chased sculptural mounts, this magnificent commode can be firmly attributed to Charles Cressent, whose fame made him one of the rare *ébénistes* to be mentioned by name throughout the 18th century. Cressent designed a number of very distinctive similar commodes - the commode being a new furniture type in the early 18th century - which have been identified in the *catalogue raisonné* compiled by Alexandre Pradère. This study positions the present example within a group of commodes conceived in the early years of his career *circa* 1725-1735. The prototype of this model, made for the bishop of Meaux, now in the Musée de Bossuet in Meaux, France (illustrated in A. Pradère, *Charles Cressent, Sculpteur, Ebéniste du Régent*, Editions Faton, Dijon, 2003, cat. n. 80 p. 141), has a similar façade, punctuated by striking sculptural mounts and wide 'encadrements' mounts. Our example, with a mask of Diana and two long drawers, has shaped sides and belongs to a close variant within this group, developed after the Meaux example. These examples include the commode formerly in the collection of Surmont (op. cit. cat 83, ill. p. 273), a commode from the collection of Saint-Alary (op. cit. cat. 86, ill. p. 144), and another sold Palais Galliera,

Paris, 28 November 1970, lot 86 bis (op. cit. cat. 89, ill. p. 275). Interestingly, each of these 'Diana' commodes have removable doors enclosing secret compartments actioned by lock plates obscured by dragon mounts.

The model of scrolling foliate handles on the present commode, however, do not appear on any other commodes by Cressent. The *C couronné poinçon*, the tax mark employed on alloys containing copper between 1745-49, would indicate that the handles are of a slightly later date of manufacture. This commode, such as the others made during the early career of Cressent, was mounted with loop handles which in this instance were removed and replaced by handles designed in the latest fashion. However, their fluidity of design amongst the other mounts of the façade, would suggest they might have been designed in Cressent's workshop or by a *marchand* after its acquisition. Interestingly, a few commodes of this type were sold from his stock in 1749 when the tax mark was still applicable :

« n°31. Une commode de bois satiné, les ornements de bronze à cadre mis en couleur d'or, le marbre de Sainte Beaulme très beau ; elle porte quatre pieds cinq pouces [143,5cm] ».

« n°39. Une commode de bois satiné, avec des cadres & ornements de bronze en couleur d'or, le marbre de Sainte Beaulme, de quatre pieds quatre pouces, ou environ [140,5cm] ».

CHARLES CRESSENT

Charles Cressent is indisputably the most representative cabinetmaker of the Régence period, when instead of marquetry, fashion started to turn to furniture finished with relatively simple wood veneers, fitted with ormolu mounts of increasingly sculptural quality and splendour. In this new style, Cressent stood alone, his early training as a sculptor being evident in the originality and quality of the mounts which he produced. He became master sculptor in 1719 and a member of the Academy of Saint-Luc. He is recorded as both *sculpteur* and *ébéniste* to the duc d'Orléans, and he was constantly in difficulties with the guild of *fondeurs* and *doreurs* because, in contravention of the guild rules, he chased and gilded bronzes in his own workshop. In many instances he had even supplied models which he had created himself to the casters of his bronzes. His defence against this was that it enabled him to supervise the quality of the work and to prevent unauthorized copies being made; it has to be said that his defiance of the guild regulations has left a legacy of ormolu mounts of unparalleled distinction.

We would like to thank Alexandre Pradère for his help in preparing this catalogue entry.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION (LOTS 13 & 14)

■-14

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH
AND BOIS DE BOUT MARQUETRY TABLE A ECRIRE**
BY BERNARD II VAN RISENBURGH ('BVRB'), CIRCA 1745-50

The waved rectangular top inset with a green leather writing surface above a later gilt-tooled leather-lined writing slide with floral *bois de bout* marquetry, the shaped frieze with simulated panels conformingly inlaid with floral sprays centering on *rocaille* clasps, with a short frieze drawer at either side, the angles mounted with *chutes de piastres*, on cabriole legs terminating in scrolling-cast sabots, faintly stamped 'BVRB' twice and 'JME' three times
27¼ in. (69 cm.) high; 27½ in. (70 cm.) wide; 17 in. (43 cm.) deep

£40,000-60,000

US\$52,000-78,000
€44,000-66,000

PROVENANCE:

The Collection of Mme. H. Farman, Couturier Nicolay, Paris, 15 March 1973, lot 123.

LITERATURE:

P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 129, fig. C.

Bernard II van Risenburgh, *maître* in 1730.

With its superb '*bois de bout*' marquetry and jewel-like ormolu mounts applied to an audacious and sinuous shape, this *table à écrire* is an outstanding example of the fine furnishings made by the celebrated *ébéniste* Bernard II van Risenburgh ('BVRB') when his career was fully matured. This desk belongs to a group of luxurious small-scale items of furniture developed by BVRB in the 1740s and destined for *petits appartements* or *cabinets de retraite* of wealthy and sophisticated patrons, such as the *table à pupitre* which was delivered in 1746 by the *marchand-mercier* Thomas-Joachim Hébert (1687-1773), for the *cabinet de retraite* of the dauphine Marie-Thérèse-Raphaëlle (1726-1746), at Versailles (inv. num. V6057).

Closely related *tables à écrire* stamped BVRB of similar shape, proportions and gilt-bronze ornamentation include: one sold from The Alexander Collection, Christie's, New York, 30 April 1999, lot 106; one in the Fondation Jean-Louis Prévost, Geneva, see A. Nicoid, et. al., *Mille Objets pour Genève, Un Patrimoine Enrichi*, Geneva, 1989, cat. no. 33.; and another in the private collection of Jayne Wrightsman, sold Christie's New York, 14 October 2020, lot 41. Other related examples, all of which are stamped by BVRB but which may well duplicate some of the above include a table formerly in the collection of Madame Dubernet-Douine sold Galerie Charpentier, Paris, 11-12 April 1946, lot 141; another from the collection of Madame Louis Burat sold Galerie Charpentier, Paris, 17-18 June 1937, lot 142; and a third from the collection of Paul Dutasta sold Galerie Georges Petit, Paris, 3-4 June 1926, lot 146.



The related table by BVRB from the Wrightsman collection
© Christie's image 2020

BERNARD II VAN RISENBURGH

After receiving his *maîtrise* in 1730, BVRB worked almost exclusively for the important Parisian *marchands-merciers* of the mid-18th Century, such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier. His collaboration with the foremost dealers allowed him to use ormolu mounts of exceptional quality, the funding of which would have been too expensive for any *ébéniste* working independently. Most mounts employed by BVRB are unique to his *oeuvre*, suggesting that he either designed his own mounts or retained a bronzier for his exclusive use. His mounts are further characterized by an impeccable *ciselure* and a consistency of quality throughout. These powerful and innovative dealers would have supplied BVRB with rich and exotic materials such as Japanese lacquer and Sèvres porcelain, which were then incorporated into his finest pieces and sold to the most prestigious clientèle. Although he is recorded to have collaborated with different *marchands*, thereby catering to their individual demands, he developed a highly personal and distinctive style which makes his *oeuvre* instantly recognisable. BVRB is also credited with reviving the great marquetry tradition of Louis XIV masters such as André-Charles Boulle, and especially the development of a particularly refined form of end-cut marquetry known as '*bois de bout*' marquetry. This technique which he employed frequently is featured to the frieze of the present table.





In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



15

**A COLLECTION OF LOUIS XV GILT-TOOLED AND GILT-METAL-
THREAD-EMROIDERED RED-LEATHER PORTEFEUILLES**
18TH CENTURY

Comprising five folios of various sizes, each of rectangular form with metal lockplate and variously decorated with gilt scrolling foliage and coats-of-arms, including those of a marquis and those of the Barthémy de Saizieu family, one inscribed 'Mr. DUPLESIS/CHEZ Mgr. LE DUC DE CHOISEUL' with blue *moire* interior by 'Hochard, Fabriquant d'Eventails, Fait & vend Papiers & Peaux montés & non-montés: Il montre à dessiner & à peindre; il demeure rue Saint Martin, à la Croix De Fer, près Saint Julien A PARIS', and engraved silver lockplate, the smallest portefeuille with annotated pages 13 in. (33 cm.) high; 17¾ in. (45 cm.) wide, the largest

(5)

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

The gilt-metal thread embroidered portefeuille, which bears the coat-of-arms of Léon Antoine Lazare Barthémy de Saizieu (1736-1819), Consul of France in Tunis between 1762-1776 and *secrétaire* of the duc de Choiseul, relates to a comparable example made for the Duc de Praslin, sold from the Penard y Fernandez Collection, Palais Galliera, 7 December 1960, lot 62, and later exhibited in, *Un moment de perfection de l'Art Français*, Hôtel de la Monnaie, Paris 1974 no. 550. It is believed these metal-embroidered models were manufactured in Constantinople.

20

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



16

TWO LOUIS XV SILVER AND SILVER-GILT MOUNTED GILT-TOOLED RED-LEATHER PORTEFEUILLES

MID-18TH CENTURY

Each of rectangular form and decorated with gilt tooled scrolled foliate decoration, one inscribed 'CHIFFRES DE LA CASSETTE' with cartouche-shaped lockplate decorated with the royal arms of France, the other 'AFFAIRES DE MADAME/LA DUCHESSE DE LAURAGUAIS' and decorated with the Duchesse de Lauraguais' coat-of-arms

12 in. (30.5 cm.) high; 16 in. (40.5 cm.) wide, the largest (2)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

PROVENANCE:

The largest:

Diane Adélaïde de Mailly, duchesse de Lauraguais (1713-1769).

The smallest:

Chefs d'oeuvre d'une grande collection européenne, Christie's, Paris, 5 November 2014, lot 28.

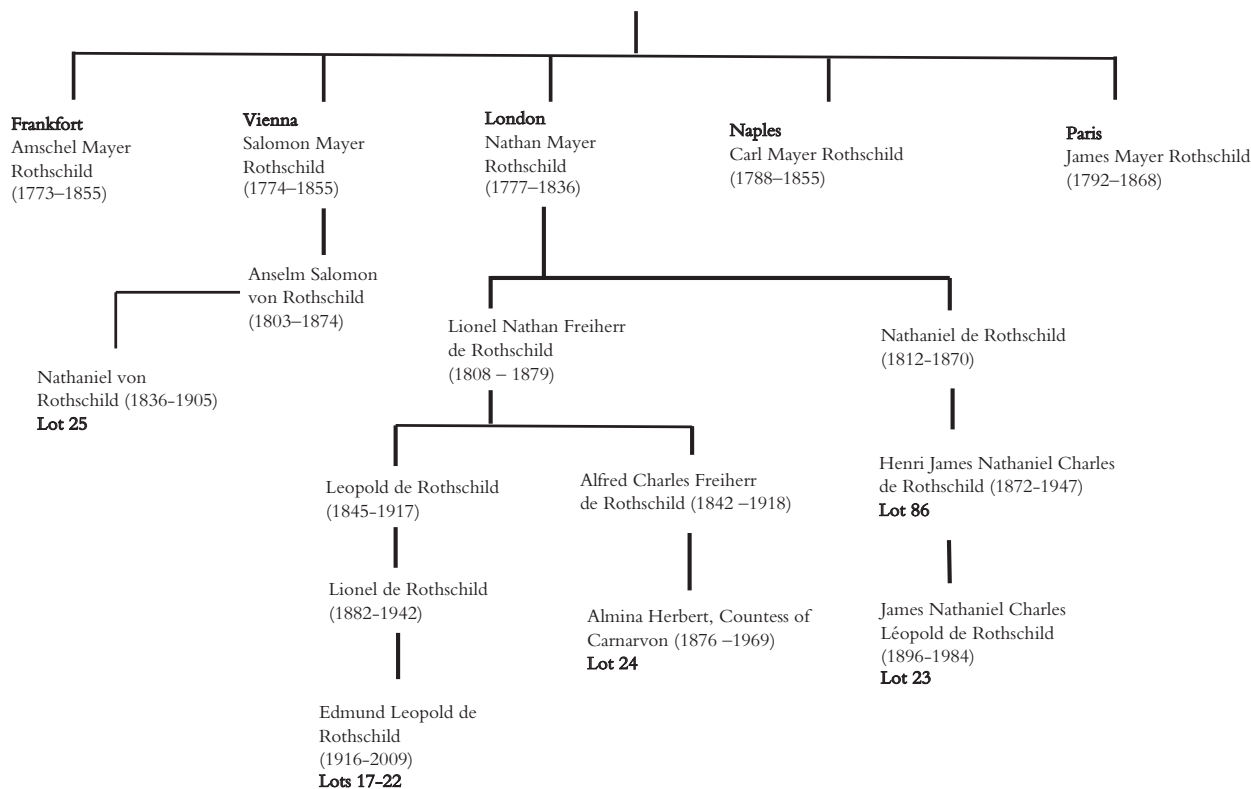


Portrait of the Duchesse de Lauraguais by Jean-Marc Nattier

EUROPEAN DECORATIVE ARTS FROM THE ROTHSCHILD FAMILY



Mayer Amschel Rothschild (1744–1812)



The Rothschild family are widely known as the greatest dynasty of collectors of European Decorative Arts. The father of the dynasty, Mayer Amschel Rothschild (1744-1812), who laid the foundations of his financial empire in the 1760s supplying rare coins to William I, the Crown Prince of Hanau, sent his five sons out from Frankfurt to conquer Europe, which indeed they did, not just by becoming the bankers of Europe but by the sumptuous magnificence of the way they lived. With their immensely rich combinations of Renaissance and 18th century French Art, both in works of art and architecture, they created their own distinctive style, *le goût Rothschild*, which became a legend in itself and whose influence spread far across Europe and America. The present sale comprises several lots with multifaceted layers of Rothschild provenance including the property owned by the de Rothschilds from the Exbury House Trust (lots 17-22), mostly collected by Alfred de Rothschild (1842-1918).

Alfred was the second son of Baron Lionel de Rothschild (1808-1879) and grandson to Nathan Mayer de Rothschild (1771-1836). His father Baron Lionel was a passionate art collector with a wonderful collection of Old Master paintings and Renaissance works of art. On his death his collection was divided between his three sons, Nathaniel, Leopold and Alfred. Alfred continued adding to the collection and his fabled collections at One Seamore Place, London and at Halton House, Buckinghamshire were recorded in a series of photographs by the Royal Photographer S.G. Payne in 1888, much of which was recorded in a privately printed catalogue published in 1884 by the art dealer Charles Davis, which illustrates the present set of candelabra (lots 19-20). The works subsequently passed by descent to his nephew Lionel de Rothschild (1882-1942), who moved the collection to Exbury House, Hampshire and thence to Edmund de Rothschild (1916-2009).

At Alfred's death, some of the contents of Seamore Place were passed on to his natural daughter Almina Herbert, 5th Countess of Carnarvon who inherited in this way the superb *table à écrire* by Léonard Boudin (lot 24). Another object owned by a descendant of Nathan Mayer de Rothschild, Baron Henri (1872-1947), is a precious Louis XV jewelled gold snuff-box centred with an enamel portrait miniature of King Louis XIV (lot 86). The *console desserte* (lot 25) attributed to Bernard Molitor, is from the Austrian branch of the family and was formerly in the collection of Baron Nathaniel von Rothschild (1836-1905), in his magnificent Palais Rothschild in Vienna and was inherited by his nephew Baron Alphonse de Rothschild (1878-1942).



17

A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE THREE-LIGHT CANDELABRA
CIRCA 1820-40

Each modelled as a *putto* on rocky outcrop and entwined amongst acanthus candelarms, raised on a spreading square base, fitted for electricity
18¼ in. (46 cm.) high, excluding fittings; 13 in. (33 cm.) wide (2)

£7,000-10,000

US\$9,100-13,000
€7,800-11,000

This model of candelabra, associated to Philippe Caffieri, exists in two patterns, of which the present three pairs are the better-known model. The other model features putti with hands in identical but opposed positions. Examples of these include a pair from the Josse collection, sold Galerie Georges Petit, Paris 28-29 May 1894, lot 141 and two pairs from the collection of M. Hubert de Givenchy, sold at Christie's, Monaco, 4 December 1993, lots 5 and 6. A third version, with the putti playing flutes, now in the Munich Residenz, originally formed part of the Zweibrücken or Pfalz inheritance acquired by the Bavarian Wittelsbachs after 1799, (ill. in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, Vol. II, p. 156, fig 3.2.1 where an attribution to Philippe Caffieri is suggested (fig. 3.2.2). This model found particular favour amongst English collectors in the late 18th and early 19th Century. A number of the examples that survive in English country house collections were most probably sold by the *marchand-mercier* Dominique Daguerre, Poirier's successor, who came to London in 1787 at the invitation of the Prince Regent.



The Great Hall of Halton House, showing two pairs of candelabra (lots 18-19)

18
A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE THREE-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

Each modelled as a *putto* on rocky outcrop and entwined amongst acanthus candlearms, raised on a spreading square base, fitted for electricity
18¼ in. (46 cm.) high, excluding fitments; 13 in. (33 cm.) wide (2)

£4,000-6,000

US\$5,200-7,800
€4,500-6,600



18



19

19
A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE THREE-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

Each modelled as a putti on rocky outcrop and entwined amongst acanthus candlearms, raised on a spreading square base, fitted for electricity
18¼ in. (46 cm.) high, excluding fitments; 13 in. (33 cm.) wide (2)

£4,000-6,000

US\$5,200-7,800
€4,500-6,600



PROPERTY OWNED BY THE DE ROTHSCHILDS FROM
THE EXBURY HOUSE TRUST (LOTS 17-22)

20

AN ITALIAN PORPHYRY VASE POSSIBLY LATE 17TH/EARLY 18TH CENTURY

The waisted neck flanked by dolphins, above a gadrooned body with a frieze carved with *rinceaux* centred by a male mask, on a circular socle raised on an associated square base; lacking cover

21 in. (53.5 cm.) high; 13½ in. (34.5 cm.) diameter

£40,000-60,000

US\$52,000-78,000

€45,000-66,000

Porphyry has been prized since antiquity for its lustrous colour (the word derives from the Greek for purple) and remarkable hardness. Only mined at *Mons Porphyrius* in Egypt, the existence of porphyry in the 16th, 17th and 18th centuries was only possible through the resourceful and economical re-use of this most valued of hardstones - most often from ancient classical columns. Its rich purple colour, the Imperial symbol of power, was no doubt of special significance in ancient Rome. With the rediscovery of classical Rome in the Renaissance period, the potent symbolism of porphyry was prized once again, and it was avidly collected by powerful figures such as the Medicis, Louis XIV (who had a buying agent in Rome for his acquisitions), and the cardinals de Richelieu and Mazarin. The taste for exotic stones was again revived in the late Louis XV and Louis XVI period, when the duc d'Aumont, a noted connoisseur-collector, established a workshop at the hôtel des Menus-Plaisirs to cut and polish precious marbles and hard-stones, under the direction of the architect François-Joseph Bélanger and the Italian stone-cutter Augustin Bocciardi.

Although no direct prototype for the design of this vase has been traced, the male mask frieze flanked by scrolling *rinceaux* foliage recalls ormolu mounts employed by the *ébéniste* André-Charles Boulle as well as those found in neoclassical vases of the late 18th century. The use of zoomorphic handles, which in the present vase consist of dolphins emblematic of the Dauphin - the title given to the heir apparent of the throne of France - follow in the tradition of Roman porphyry vases of the 17th century, such as: a pair with dog handles commissioned for Louis XIV in Rome, and received in March

1685 for the Hall of Mirrors of the Château de Versailles (inv. nos. MR2837-2838); and a single vase with similar carved handles by Giovanni Battista Pozzi dated 1684 in the Wallace Collection (Inv. F362), illustrated in D. Del Bufalo, *Porphyry*, Turin, 2012, p. 152-3, figs. V99 and V110 respectively. A late 17th century porphyry vase with a dolphin finial, presumed to have been in the collection of the Grand Dauphin and later in the collection of Jacques Garcia, sold Sotheby's Paris, 16 June 2020, lot 4 (200,000 EUR). The carving of the present vase also relates to a pair of vases with ram's heads now in the Musée national de la Renaissance, Château d'Écouen (Inv. OA9127-9228), illustrated in D. Del Bufalo, *Op. cit.* p. 152, fig. V97. It is nevertheless interesting to note that the porphyry type of the present vase - which displays large pinkish spots of feldspars - is not typical of Roman production but more commonly associated with the work of Milanese and Florentine workshops of the late 17th century.

The present vase is likely to have entered the de Rothschild's collection as part of the large acquisitions conducted by Baron Lionel de Rothschild and his son Alfred de Rothschild (1842-1918), for their properties at 1 Seamore Place, London and Halton House, Buckinghamshire, in the second half of the 19th century. The small repair to the socle, executed in *rouge griotte* marble indigenous to France, is typical of restorations executed in France in the early 19th century. This might also indicate the date and origin of the associated square plinth, as it is cut in a far sharper way than the softer carving of the vase body. The French nature of these restorations could suggest that the vase was purchased by one of the family's agents in France.



PROPERTY OWNED BY THE DE ROTHSCHILDS FROM THE EXBURY HOUSE TRUST (LOTS 17-22)

■ 21

A GERMAN ORMOLU AND MEISSEN PORCELAIN NINE-LIGHT CHANDELIER

THE PORCELAIN SHAFT AND ARMS MODELLED BY J.J. KÄNDLER IN 1735, THE PORCELAIN BULB CIRCA 1742-45, THE MOUNTS MID-18TH CENTURY AND LATER

The central porcelain section modelled by J.J. Kändler with three laughing pagoda figures, surmounted by a baluster hexagonal-section upper part with parrots, their lead heads issuing foliate branches terminating in flowerhead drip-pans and nozzles, each laughing pagoda figure issuing two branches terminating with birds supporting ormolu flowerhead drip-pans and nozzles, the associated lower section formed from an écuelle and cover, and applied with ormolu branches with porcelain flowers, adapted from a candelabrum
39½ in. (100 cm.) high; 20 in. (51 cm.) wide

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

This important chandelier was adapted from a large 10-light table-candelabrum, a model which was made for Count Brühl.¹ Only three of the large table-candelabra appear to have survived, and the present unpublished chandelier represents the discovery of a fourth.

The other known surviving examples are a pair of large candelabra in the Ernst Schneider Collection, Schloss Lustheim, Munich,² and a large candelabrum in the Kunstgewerbemuseum, Berlin.³ Both the Munich and Berlin examples have stems with laughing pagoda figures and birds which match the present lot, and the decoration of the Munich pagoda figures match the pagodas of the present lot. However, their arms are formed with dragons sitting on branches. The models and both types of arms are described in Kändler's workbook for June 1735. He notes that the two models are very similar, the only difference between them being the arms, which he describes; on one model (the Munich and Berlin examples) each arm is formed as "...a branch overgrown with flowers and leaves on which a young dragon sits..", and on the other model (the present lot), each arm is formed as "...a delicate branch on which an Indian bird has sat and holds the nozzle with its wings".⁴

The laughing pagoda figures on all four examples bear a striking resemblance to Kändler's famous 'indian' *plat de ménage* which was created only a few years later for Count Brühl in 1737. The ormolu-mounted stepped plinth base of the *plat de ménage* in the Art Institute of Chicago⁵ is so similar to the plinth bases of the Munich candelabra that it suggests they may have all been intended for use together. There is a slightly larger *plat de ménage* in Munich, and its grandeur suggests that it would once have been the principal central *plat de ménage* in any table arrangement.⁶ It is not absolutely certain which of these *plats de ménage* definitely belonged to Count Brühl.⁷

The design of the large table-candelabrum appears to have partially been based on two smaller 1733 models. One of these models is recorded as having been made for Count Brühl: "1 candlestick, whose pedestal consists of 3 elephant heads, their trunks forming the legs..."⁸ The other, slightly earlier model, featured an "indianische Figur" (Indian figure) holding the nozzle.⁹

The German mounts of the present chandelier suggest that the adaptation from candelabrum to chandelier took place in Germany. As the majority of the mounts are 18th century, a marchand-mercier may have made these changes only a few decades after it was made, but it is possible that further revisions were made in the 19th century.

Please see www.christies.com for further information and footnotes.



Elizabeth and Edmund de Rothschild with the present lot in Exbury House



22



23

PROPERTY OWNED BY THE DE ROTHSCHILDS FROM THE EXBURY HOUSE TRUST (LOTS 17-22)

22
A PAIR OF FRENCH ORMOLU URNS
 19TH CENTURY

Each modelled as two addorsed winged *putti* with bifocating tails seated atop an urn with pinecone finial, on a stepped rectangular base; differences to the gilding and minor differences to the chasing
 10¾ in. (27.5 cm.) high; 7 in. (18 cm.) wide (2)

£3,000-5,000

US\$3,900-6,500
 €3,400-5,500

A PAIR OF ITALIAN WOOL, SILK-STITCH, METAL-THREAD AND BEADWORK EMBROIDERED PANELS
 LATE 17TH/EARLY 18TH CENTURY

Each oval panel depicting a two-handled vase with roses on a table with a starred cloth, in a moulded oak frame
 19¼ in. (49 cm.) high; 16¼ in. (41.5 cm.) wide (2)

£4,000-6,000

US\$5,300-7,800
 €4,500-6,600

PROVENANCE:

The Collection of Baron James de Rothschild (1896-1984); his sale, Palais Galliera, Paris, 1 December 1966.



23

■-24

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH, STAINED SYCAMORE, SATINWOOD AND FRUITWOOD MARQUETRY AND PARQUETRY TABLE A ECRIRE

BY LEONARD BOUDIN, CIRCA 1760

Inlaid overall with floral trellis, the serpentine rectangular sliding top with three quarter pierced gallery and a central *Chinoiserie* scene depicting a couple standing by a games table on a varanda with a pagoda beyond within a foliate border with flower sprays at either side, above a waved drawer inlaid with a central village scene and fitted with a black leather-lined hinged writing-surface with a mirror on the reverse enclosing a removable tray with five secret drawers, flanked on each side by a sliding lid enclosing further removable compartments, the sides and back inlaid with flower sprays within caartouches, the right side with a hinged encrier drawer, on cabriole legs headed by swagged foliate chutes down to C-scoll sabots, stamped 'L. BOUDIN' and 'JME' twice
29½ in. (75 cm.) high; 31¾ in. (81 cm.) wide; 18 in. (46 cm.) deep

£60,000-80,000

US\$78,000-100,000

€66,000-88,000

PROVENANCE:

Alfred de Rothschild Alfred de Rothschild (1842-1918),
By descent to his natural daughter The Rt. Hon. Almina, Countess of Carnarvon, Christie's London, 19 May 1925, lot 299.

Leonard Boudin, *maître* in 1761.

The top of this elegant and ingenious mechanical table is veneered with a marquetry composition derived from a *Chinoiserie* copperplate engraving by Gabriel Huquier (1695-1772) after Francois Boucher (1703-1770) in the Metropolitan Museum of Art, New York (Inv. no. 57.559.45). It shows a terrace with an open pavilion and a low wall topped with two vases and a pot plant. At the centre stands a Chinese woman in a long robe with her arms folded leaning on the back of a chair while a man in a straw hat places his arm around her shoulder in an evident attempt at seduction. Surrounding this are panels with a fashionable background à *mosaique*, with floral branches at either side.

A closely related mechanical table stamped by Boudin with a similar central *Chinoiserie* panel depicting a couple within a cartouche flanked by war trophies derived from designs by Gilles Demarteau l'aîné (1722-1776), from his series of engravings entitled *Plusiers Trophées Dessinées et Gravées par Demarteau l'aîné*, sold from the collection of Mrs. Charles Allen Jr., Sotheby's New York, 1 November 1997, lot 85. A further related example, of slightly smaller scale and with a European pastoral marquetry panel instead of the *Chinoiserie* scene on the present table, but featuring similar trellis parquetry and restrained *goût grec* bronze ornamentation, stamped by Pierre Roussel (1723-1782, *maître-ébéniste* in 1745), was formerly in the collection of Sidney J. Lamon (sold Christie's London, 29 November 1973, lot 95, and again, 2 December 1998, lot 150).

Clearly, at a time when avant-garde taste had turned towards severe *goût grec* and lighter Louis XVI furniture, there was still a large and eager market for this colourful, intricately decorated furniture in the late rococo style. In their combination of mechanical devices, pictorial marquetry in scrolled surrounds, cube marquetry and panels à *mosaique*, these tables ultimately derive from examples of the late 1750s and early 1760s by Jean-François Oeben (1721-1763; see R. Stratmann-Döhler, *Jean-François Oeben*, Paris 2002, for numerous examples). The stamps found on the tables cited above demonstrate that a number of *ébénistes* continued to cater to this earlier taste.

As very similar marquetry occurs on pieces stamped by different *ébénistes*, it has been suggested that the pictorial panels may have been executed by specialist *marqueteurs* who supplied them to a number of workshops. It must be noted, however, that most of these tables display a unity of design and conception throughout; for instance, on the present piece, the trellis pattern on the side panels of the top is repeated on the sides, the scale being subtly enlarged. Obviously, the workshops where these pieces were produced were fully in command of every aspect of their manufacture.



(the table open)



Almina Herbert, Countess of Carnarvon



■25

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE
DESSERTERTE**

ATTRIBUTED TO BERNARD MOLITOR (1755-1833), CIRCA 1790

The concave-sided *brocatelle violette* marble top with a husk-filled fluted edge above a panelled frieze drawer applied with scrolling flowering foliate mounts flanked by detached waisted and beaded corner columns, above tapering fluted legs joined by a conformingly-shaped undertier with egg-and-dart edge and mirrored back, on toupie feet with panelled collars, stamped 'S.N.H.' and numbered '# 16' in red; the marbles later

33½ in. (85 cm.) high; 61½ in. (155 cm.) wide; 22½ in. (65 cm.) deep

£60,000-80,000

US\$79,000-100,000

€67,000-88,000

PROVENANCE:

The collection of Baron Nathaniel von Rothschild (1836-1905), Palais Rothschild, Vienna.

By descent to his nephew Baron Alphonse von Rothschild.

Confiscated following the "Anschluss", March 1938 (Inventory number AR 250).

Stored at the Unteres Belvedere, Orangerie, Vienna.

Restituted to Baroness Clarice Adelaide von Rothschild, 2 April 1948.

New York, Rosenberg & Stiebel, 1967.

Toledo Museum of Art, Toledo (Ohio), acquired in 1967 (acc. no. 67,150).

LITERATURE:

U. Leben, *Molitor. Ebéniste from the Ancien Régime to the Bourbon Restoration*, London, 1992, p. 21, fig. 7, cat no. 86A.

Bernard Molitor, *maître* in 1787.

With its bold architectural lines, this richly-mounted mahogany console desserte is characteristic of the early work of Bernard Molitor, *maître* in 1787. Ulrich Leben's comprehensive research on Molitor demonstrates the diversity of the *oeuvre* of this talented *ébéniste*, who was active from the end of the *ancien régime* until approximately 1818 (U. Leben, *Molitor*, New York, 1992, p. 32). His most accomplished early work consists of a well-documented group of mahogany furniture executed around 1790, which closely relates to the restrained mahogany furniture produced by the *ébéniste* Jean-Henri Riesener shortly before the Revolution. Interestingly, Leben suggests that there might have been professional ties between the two *ébénistes*, which would explain why certain early stamped works by Molitor not only display strong stylistic affinities with furniture by Riesener, but also carry strikingly similar mounts. Molitor executed various consoles which closely relate to the present example, which Leben dates between 1785 and 1792, including a *commode à l'anglaise* with an identical scrolling foliate frieze mount and similar detached tapering corners in the Wallace Collection (Inv. F249). Shortly after, between 1790 and 1803, Molitor executed an important group of furniture, in mahogany and sumptuously decorated with lacquer panels, for Antoine César de Choiseul, duc de Praslin (U. Leben, 'Furniture made by Bernard Molitor for the duc de Choiseul Praslin', *Furniture History*, Leeds, 1991, pp. 100-106).



The Palais Rothschild in Vienna



Art for Future

Selected Works from the UniCredit Group

Christie's is delighted to work with UniCredit managing the sale of some of the bank's artworks from Austria, Germany and Italy. The proceeds will be primarily used to support the Group's Social Impact Banking (SIB) initiatives. The remaining balance will be dedicated to other relevant projects, including the local support of young artists. In addition, UniCredit will also look to replace the masterpieces sold with works of young and emerging artists. The artworks are being offered at various Christie's international salerooms across a range of marquee week sales that started in 2019 and are continuing throughout 2020.

Social Impact Banking is part of UniCredit's commitment to building a fairer and more inclusive society. It aims to identify, finance and promote people and companies that can have a positive social impact. As well as continuing to provide credit to projects and organisations not usually served by the traditional banking sector, UniCredit employees educate micro-entrepreneurs, social enterprises and vulnerable or disadvantaged groups, building valuable networks within our communities. SIB also focuses on monitoring and measuring outcomes, essential for sustainable growth. In 2019 it was rolled out in 10 additional UniCredit markets.



■*26

A LATE LOUIS XVI ORMOLU AND VERDE ANTICO MARBLE STRIKING MANTEL CLOCK 'A L'ETUDE'

THE MOVEMENT BY JEAN-ANTOINE LEPINE, PARIS, THE CASE ATTRIBUTED TO FRANÇOIS REMOND, CIRCA 1790

The drum case with eagle surmount on a spreading pedestal flanked by figures of 'L'Étude' and 'La Philosophie', the shaped plinth with bacchic reliefs, the white enamel dial signed 'Lepine / Hger. Du Roi / PLACE DES VICTOIRES No.12', the twin barrel movement with silk suspension and countwheel strike to bell, the crutch with fine adjustment, the backplate signed 'Lepine, her. du Roy A Paris, No. 4188'
18¾ in. (47.5 cm.) high; 24 in. (61 cm.) wide; 6 in. (15 cm.) deep

£5,500-7,500

US\$7,200-9,700
€6,100-8,200

PROVENANCE:

Acquired from Galerie R.M. Sturm, Munich, 1981.

EXHIBITED:

Haus der Kunst, Munich, Brillantfeuerwerk, 2008 - 2009 (p. 40 in the exhibition catalogue).

LITERATURE:

K. Maurice: *Die französische Pendüle des 18. Jahrhunderts. Ein Beitrag zu ihrer Ikonologie*, Berlin 1967;

H. Ottomeyer and P. Pröschel: *Pendulen im "Style Empire". Meisterwerke französischer Bronziers*, *Weltkunst* 54, 1984, S. 2088-2093

H. Ottomeyer and P. Pröschel: *Vergoldete Bronzen. Die Bronzarbeiten des Spätbarock und Klassizismus*, Munich, 1986, S. 295, 599 *Katalog Kunst in der Vereinsbank 1500 bis 1950*, München 1997, S. 66-68

The two seated figures derive from the models of *L'Étude et la Philosophie* created for the Sèvres factory by Louis-Simon Boizot in 1780. The design is derived from one by Dominique Daguerre who commissioned the *bronzier* François Rémond to execute it in bronze circa 1783. In 1788 Daguerre delivered two of these clocks to Louis XVI for the Château de St. Cloud (see: P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 322). Jean-Antoine Lépine (1720-1814), the maker of the present example, used the combination of Roman and Arabic numerals on dials, predominantly on watches, for a short period between 1788 and 1790. (Adolphe Chapiro, *Jean-Antoine Lépine Horloger*, p. 171.)



■*27

A FLEMISH HISTORICAL TAPESTRY

ANTWERP, LATE 17TH CENTURY

Woven in wools and silks, depicting a scene probably inspired by the *History of Tamerlane and Bajazet*, with a luxuriously dressed couple riding before attendants, on a background with trees and a palm, with an architectural capriccio to the right, within a dense border of fruit, foliage, birds and dolphins with two central cameos under a canopy to the top and the bottom, and with later brown outer slip to the lower border, a label to the reverse of the lower left side reading 'BV35'

123¾ in. (314.5 cm.) high; 169 in. (429 cm.) wide

£9,500-12,500

US\$13,000-16,000

€11,000-14,000

PROVENANCE:

Bernheimer Kunsthandel; Current owner, presumably acquired from the above (via its predecessors) in January 1955 (or as per another source in 1982 on the Munich art market).

LITERATURE:

H. Goebel, *Wandteppiche I. Die Niederlande*, Leipzig, 1923.

E. Neumann, 'Tamerlan und Bajazet, eine Antwerpener Tapisserienserie des 17. Jahrhunderts', *Miscellanea Jozef Duverger*, Gent 1968, II., pp. 819-835.

Antwerpse Wandtapijten, Deurne, Museum Het Sterckshof, 1973, Exhibition Catalogue.

E. Duverger, 'Antwerp Tapestries of the seventeenth century', *The Connoisseur*, vol. 194, April 1977, pp. 275-287.

D. Heinz, *Europäische Tapisseriekunst des 17. und 18. Jahrhunderts*, Vienna, 1995, pp. 78-80.

G. Delmarcel, *Flemish Tapestry*, London, 1999, pp. 261-264.

This magnificent tapestry is almost certainly inspired by the eight-panel tapestry set, the *History of Tamerlane and Bajazet*, described by Delmarcel as 'very exceptional' (G. Delmarcel, *Flemish Tapestry*, London, 1999, p. 261). The set depicts the romanticised story of the Mongol conqueror Tamerlane, who, in 1402, defeated the Turkish sultan Bajazet I near Angora, and founded the Timurid Empire and dynasty. The creation of the set appears to have coincided with the relief of Vienna besieged by the Turks in 1683, and its success may be explained by the fear of the Ottoman Empire in Western Europe in this period, and its subsequent defeat.

The designs for the set may be attributed to either Abraham Van Diepenbeeck, or alternatively Johannes Hoebraken, a master in Antwerp between 1640-1674, based on another set, *History of Zenobia* (Delmarcel, *op. cit.*). The designs for the *History of Tamerlane and Bajazet* were almost certainly completed no later than 1670 as a series of eight pieces was listed in a specification of 1673 for Count Ferdinand Bonaventura I von Harrach.

Two of the surviving sets of the *History of Tamerlane and Bajazet* are in Austria: one in the Episcopal Palace, St. Stephen's Cathedral, Vienna, and the other in Kremsmünster Abbey (these probably come from the van Butsel workshop, see Duverger, *ibid.*, p. 277). Single tapestries from the same set include *Suleiman marries the Emperor Manuel's Niece*, in the Kunsthistorisches Museum, Vienna, and another in the Hermitage (these are undoubtedly later weavings by the Wauters workshop), and *Suleiman crowned by Tamerlane* in the Musei e Gallerie Pontificie, Vatican City (illustrated Delmarcel, *ibid.*, pp. 263-264).

A virtually identical tapestry depicting the same scene but with slightly differing flowering borders centred by a cabochon with an unidentifiable crowned cypher 'FRC'; sold Sotheby's, London, 12 November 2019, lot 167.



28

A NORTH EUROPEAN ORMOLU-MOUNTED CHINESE BLUE-AND-WHITE PORCELAIN CACHE-POT

THE PORCELAIN KANGXI (1662-1722), THE MOUNTS POSSIBLY EARLY 18TH CENTURY

The bulbous body decorated with lotus flowers on a white ground, the slightly flaring rim mounted with an engraved foliate ormolu edge flanked to the sides by pierced strapwork handles headed by chimeras, above a waisted and pierced foliate base, the underside of porcelain with Kangxi six character inscription

8½ in. (21.5 cm.) high; 12¼ in. (31 cm.) wide

£4,000-6,000

US\$5,200-7,800

€4,400-6,600

29

A LOUIS XIV ORMOLU-MOUNTED EBONY, BRASS AND PEWTER 'BOULLE' MARQUETRY COMMODORE

LATE 17TH CENTURY

Inlaid in *contre-partie*, the rectangular top centred by a quatrefoil motif within a *Bèrainesque* scrolling foliate surround, above two short and two long conformingly decorated panelled drawers with drop handles, the sides inlaid with a central panel depicting flowering urns with putti within engraved foliate borders, with outset scrolling angles terminating in hoof feet; remounted

33¼ in. (84.5 cm.) high; 47¼ in. (120 cm.) wide; 25⅝ in. (65 cm.) deep

£20,000-30,000

US\$26,000-39,000

€22,000-33,000





■-30

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH, BOIS SATINE AND STAINED FRUITWOOD MARQUETRY BOMBÉ COMMODE

BY PIERRE ROUSSEL, MID-18TH CENTURY

The moulded serpentine *breche d'Alep* marble top above two drawers decorated *sans traverse* with a central cartouche inlaid with flowering branches with perched birds and butterflies issuing from cornucopia within pierced *rocaille* and scrolling foliate encadrements, the sides conformingly decorated, on cabriole legs with graduating triple C-scroll angle mounts cast with acanthus and *rocaille* terminating in foliate *sabots*, twice stamped 'P. ROUSSEL' and 'J. SADDON'
33½ in. (85 cm.) high; 58 in. (147 cm.) wide; 26 in. (66 cm.) deep

£100,000-200,000

US\$130,000-260,000
€120,000-220,000

Pierre Roussel, *maître* in 1745.

This bombé commode richly mounted with finely chased ormolu mounts and veneered with superb floral marquetry 'à l'indienne' with parrots and butterflies, typifies the mid-18th century fashion for sophisticated exotic *rocaille* furniture.

Established in the rue de Charenton at *l'Image de St. Pierre*, Roussel was described as early as 1769 in the *Almanach de Vray Merité* as *l'un des premiers ébénistes de Paris*. Particularly renowned for his floral marquetry, often executed for the German market and characterised by the use of engraving to enhance its naturalistic quality, this commode is characteristic of Roussel's style of the mid-18th century. It appears that Roussel's personal taste led him to pursue colour and fantasy, rarely using parquetry or cross-cut wood. Instead he favoured the use of floral sprays or large bouquets in

variously coloured woods, executed with a technical mastery and tradition that rewarded him with respect and standing within the Parisian *ébénistes*. Hardly anything is known about Jean Saddon, whose stamp also appears on the commode. He presumably worked as a cabinetmaker and sculptor in Paris or its environs and was clearly active as a supplier for more celebrated contemporaries such as Roussel.

Another commode displaying this lavish floral marquetry and similar ormolu mounts, is in the Petit Palais and is stamped by Delorme (illustrated in P. Verlet, *Les ébénistes du XVIIIe siècle français*, 1963, p. 116). A recent discovery during restoration has revealed that this commode, with flower-filled cornucopiae marquetry, also bears the stamp of Pierre Roussel (*maître ébéniste* in 1748). This would suggest that Delorme, acting as a *marchand-ébéniste*, was the designer of this model of commode with its distinctive mounts, while the execution was carried out by other cabinet-makers, in this case Roussel. Other commodes in the group include:

- a commode stamped by Delorme sold from the collection of the late Matthew Schutz, Sotheby's New York, 9 December 1994, lot 185. (\$225,500)
- a commode attributed to Delorme, sold by The Lady Janet Douglas Pennant, Penrhyn Castle, North Wales, Sotheby's London, 17 July 1953, lot 160.
- a commode attributed to Delorme, sold by the Hon. Mrs. Price, Sotheby's London, 13 December 1974, lot 29, and sold again anonymously, Ader Picard Tajan, 19 March 1981, lot 381.
- a commode attributed to Delorme sold from the collection of the Margraves and Grand Dukes of Baden, Sotheby's house sale, 5 October 1995, lot 128. (£238,106)
- another commode formerly in the collection of Leopold de Rothschild (1845-1917), 5 Hamilton Place, London, was sold at Christie's, London, 14 December 2000, lot 90 (£443,750).



The related commode in the Petit Palais, Paris.



A PAIR OF LOUIS XIV BEAUVAIS 'GROTESQUE' TAPESTRIES
 AFTER A DESIGN BY JEAN-BAPTISTE MONNOYER (1636-1699) AND
 JEAN I BERAIN (1640-1711), CIRCA 1690

Woven in wools and silks, depicting *Le bouquet au paon* (The bouquet with the peacock) and *Le musicien et la danseuse au tambourin* (The musician and the dancer with the tambourin), on a pale yellow *tabac d'Espagne* ground within an *au chinois* border depicting Chinoiserie figures within Berainesque figural and foliate strapwork, with outer blue slip and modern cotton lining; patch repairs and areas of re-weaving, the right border of the tapestry depicting *Le musicien et la danseuse* repositioned
 122 in. (310 cm.) high; 84 in. (213.5 cm.) wide (2)

£60,000-80,000

US\$78,000-100,000
 €67,000-88,000

Based on the striking designs of Jean Bérain I (1640-1711) and Jean-Baptiste Monnoyer (d. 1699), 'Grotesques' tapestries on tobacco grounds woven at the Beauvais ateliers have remained highly sought after since they were first devised in the late 17th century. The subject of 'Grotesques' first appeared in tapestries in a series designed by Raphael's assistant Giovanni da Udine (1487-1564), and woven in Brussels in circa 1520 for Pope Leo X, but soon became widely popular. Louis XIV had his first set loosely copied from these by the Gobelins Manufactory as *Les Triomphes des Dieux* in 1687. Shortly thereafter Beauvais designed its own 'Grotesques' to meet the general interest in the subject. The original cartoons of the present series date from the years 1686-1687 and seem to have been completed in 1688 when Philippe Behagle (died in 1705), director of the Manufacture Royale de Beauvais, was commissioned to provide four tapestries of Monnoyer's design for the royal court by the King's advisor, Jean Talon. This tapestry forms part of the celebrated series usually consisting of six tapestries including three horizontal panels, *The Animal Tamers*, *The Camel* and *The Elephant*, and three vertical panels, *The Offering to Bacchus*, *The Offering to Pan* and *The Musicians*.

JEAN-BAPTISTE MONNOYER (1636-1699)

Monnoyer was France's most celebrated flower painter of the 17th Century but was versatile and also painted history, still-life and portrait paintings. Although he is known to have collaborated on the creation of many cartoons for Gobelins and Beauvais tapestries, the 'Grotesques' series is the only series attributed entirely to him. The playful arabesque borders that are often

found on tapestries in the series, however, have traditionally been attributed to Jean Bérain, who is documented to have produced such designs. In his correspondence with the Swedish architect Nicodemus Ticino the Younger (1654-1728), Baron Daniel Cronström (1655-1719) mentions a 'Grotesques' tapestry intended for the Swedish chancellor Carl Piper, explaining: "*Je fais mettre à la grotesque une bordure d'un goust grotesque du dessein de Berain.*" However, he did not seem to know of the existence of the "*au chinois*" border on our present tapestry. Sitting in the centre of the vertical borders, we find the figure of the Emperor depicted in *the Hearing of the Prince*, one of the tapestries that composes the *History of the King of China* series.

A SUCCESSFUL MODEL

As the 'Grotesques' don't follow any of the narrative themes of history, religion or mythology they were widely considered more suited to domestic interiors than the formal hangings produced for the court by the Gobelins Manufactory. The 'Grotesques' were intended to hang either together, or independently as purely decorative weavings with no loss to their narrative value, a characteristic that appealed to a wide range of collectors throughout the centuries. Such was the interest in the theme that by 1710 the Beauvais manufactory developed cartoons in eight different variants to satisfy demand. The survival of over 150 tapestries from 40 separate series featuring the motif testifies to the success of these beautiful designs. Several 'Grotesques' on tobacco ground are known to have been acquired by contemporary foreign collectors, contributing to the diffusion of the French taste across the courts of Europe.

COMPARABLE EXAMPLES

Among the most significant sets of the 'Grotesques' is a set of four in The Metropolitan Museum of Art, New York: *L'Eléphant* (inv. 1977.437.3); *L'Offrande à Bacchus* (inv. 1977.437.4); *Le Dromadaire* (inv. 1977.437.1) and *Les Musiciens* (inv. 1977.437.5). The J. P. Getty Museum, Los Angeles, conserves another example from the series, *L'Offrande à Bacchus* (inv. 86.DD.645), purchased in 1986 from a Rothschild collection (C. Bremer-David, *An illustrated summary catalogue of the Collections of the J. Paul Getty Museum*, Malibu, 1993, p. 166). Two further related examples, *les Musiciens* and *les Dresseurs d'animaux*, sold Christie's, London, 7 July 2016, lots 332 and 333. Finally, a tapestry *L'Offrande à pan* is conserved in the collection of the Musée des Arts Décoratifs, Paris (inv. 14248 bis).



(detail of the border)



The 'elephant' tapestry from *The Grotesques* series in the MET, New York





32

**A PAIR OF LOUIS XVI ORMOLU AND WHITE MARBLE TWO-LIGHT CANDELABRA
CIRCA 1790**

Modelled as a boy and a girl holding a pot issuing two flower branches, on circular marble socles above a square ormolu base with foliate angle clasps, the ormolu bases inscribed 'Devant/garçon' and 'Devant/file' respectively with dots; the drip-pans associated
15 in. (38 cm.) high

(2)

£7,000-10,000

US\$9,200-13,000
€7,800-11,000

PROVENANCE:

By family tradition, the collection of Richard Ford (1796-1858), thence by descent.

■-33

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD AND
AMARANTH PARTQUETRY COMMODE**

BY JACQUES-LAURENT COSSON, CIRCA 1765-70

The shaped and moulded *breche d'Alep* marble top above two drawers quarter-veneered *sans traverse* with ribbon-tied pierced foliate handles within an ormolu *encadrement* with re-entrant corners mounted with medallions, the rounded angles headed by tapering garlanded bracket mounts, the waved sides conformingly decorated, on cabriole legs mounted with trailing foliate edge terminating in paw feet, stamped 'J. L. COSSON' and 'JME'
33½ in. (85 cm.) high; 42½ in. (108 cm.) wide; 18½ in. (47.5 cm.) deep

£30,000-50,000

US\$40,000-65,000
€34,000-55,000

Jacques-Laurent Cosson (1737-1812), *maitre* in 1765.

The quarter-veneering present on the facade of this commode is characteristic of the work of Jacques-Laurent Cosson, who was based in the Rue de Caronne, Paris. A related commode with quarter-veneered facades and identical angle mounts, sold Christie's London, 17 September 2003, lot 332. A further example of similar form, sold Sotheby's London, 8 July 1983, lot 94.





34

34

A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED SEVRES APPLE-GREEN PORCELAIN POT-POURRI VASES AND COVERS
CIRCA 1770

Each with domed lid surmounted by a foliate finial and above a bead and entrelac pierced frieze flanked by pierced, reeded and foliate cast handles, the tapering body above a gadrooned and foliate spreading laurel-cast socle and Greek-key base with re-entrant corners

9½ in. (23 cm.) high

(2)

£7,000-10,000

US\$9,100-13,000

€7,700-11,000

A garniture, including a pair of identically mounted vases from the collection of the Earl of Sefton, Croxteth Hall, Liverpool, was sold at Christie's house sale, 17-20 September 1973, lot 908. A further pair with closely related mounts, the Sèvres porcelain with date letter for 1774, was sold from the Keck Collection, Sotheby's New York, 4 December 1991, lot 225. A virtually identical pair of vases was sold Christie's London, 1 October 2014, lot 16.

PROPERTY FROM A PRIVATE GERMAN COLLECTION (LOTS 35, 37 & 40)

■ 35

A LATE LOUIS XV ORMOLU-MOUNTED BOIS CITRONNIER AND STAINED FRUITWOOD PARQUETRY AND MARQUETRY TABLE EN CHIFFONNIERE

BY ROGER VAN DER CRUSE ('RVLC') DIT LACROIX, CIRCA 1770

Inlaid overall with floral-filled trellis parquetry, the oval top with pierced three quarter gallery above a frieze drawer, on double curved cabriole legs headed by foliate chute mounts cast with a bearded masks terminating in foliate-cast *sabots*, joined by an undertier with pierced gallery, the underside of drawer stamped 'RVLC'

29½ in. (75 cm.) high; 19¼ in. (49 cm.) wide; 14½ in. (36.5 cm.) deep

£15,000-25,000

US\$20,000-33,000

€17,000-28,000

Roger van der Cruse, dit Lacroix, *maître* in 1755.

Lacroix ranks amongst the most notable 18th century Parisian *ébénistes* and counted amongst his clients the marchand-mercier Simon-Philippe Poirier, Madame du Barry at Louveciennes, the Garde-Meuble and the duc d'Orléans. Although achieving his *maîtrise* in the mid-1750s, he is best known for his elegant tables in the Transitional style of the 1760s and 1770s. This elegant '*table en chiffonnière*' sits comfortably amongst a group of closely



35

related examples produced by this renowned *maître-ébéniste*. There are numerous known minor variants of this most successful of designs, which include both oval and round examples, many of which employ RVLC's distinctive trellis-patterned marquetry and striking double-curved cabriole legs.

Please see www.christies.com for further information on this lot



36



■*36

A PAIR OF LOUIS XVI ORMOLU CHENETS
CIRCA 1775

Each modelled as a fluted urn with berried finial above a serpentine guilloché freize, raised on *toupie* feet
17 in. (43 cm.) high; 16¾ in. (42.5 cm.) wide; 26 in. (66 cm.) deep (2)

£4,000-6,000

US\$5,200-7,800
€4,500-6,600

PROPERTY FROM A PRIVATE GERMAN COLLECTION (LOTS 35, 37 & 40)

■~37

**A LOUIS XV ORMOLU-MOUNTED
TULIPWOOD, AMARANTH AND STAINED-
FRUITWOOD MARQUETRY SECRETAIRE A
ABATTANT**
CIRCA 1765

The moulded *rouge griotte* serpentine eared marble top above a drop-front inlaid with a swan and dolphins amongst musical instruments within simulated panelled encadrements with entwined foliage and *rocaille* angles, opening to reveal an associated probably German fitted interior with a gilt-tooled green leather-lined writing surface and five open compartments above two banks of short drawers flanking a central sliding well, above a pair of cupboard doors inlaid with ribbon-tied hunting trophies and enclosing two simulated short drawers above four further drawers, the concave sides with conforming panelled decoration, the angle mounts with acanthus-cast scrolls enclosing a flower spray, on short cabriole legs with *rocaille* sabots; the interior later fitted in the 18th century, restorations to the marble, losses and lifting to the veneers
48½ in. (123 cm.) high; 41¼ in. (105 cm.) wide; 17¼ in. (44 cm.) deep

£5,000-8,000

US\$6,500-10,000
€5,500-8,800



37



38

**A PAIR OF LOUIS XVI EMBOSSED, GILT AND POLYCHROME-
DECORATED SILVER FOIL VIEWS OF THE PALAIS BOURBON
AND PALAIS ROYAL**

BY THOMAS COMPIGNE, CIRCA 1775

Depicting the riverside view of the Palais Bourbon, inscribed 'VUE DU PALAIS BOURBON EXECUTE SUR LE TOUR PAR COMPIGNETABLETTIER DU ROY', and the garden view of the Palais Royal, inscribed 'VUE DU PALAIS ROYAL EXECUTE SUR LE TOUR', in associated ebony-veneered frames 12½ in. (32 cm.) high; 15¾ in. (40 cm.) wide framed (2)

£25,000-40,000

US\$33,000-52,000

€28,000-44,000

The jewel-like pictures by Compigné, *tabletter privilégié* of Louis XV, are fascinating survivals which mainly depict castles, town views and exotic landscapes, executed in gold, silver and various coloured varnishes on a pewter ground. Of Italian origin, Compigné was based in the Rue Grenetta at the 'Roi David', and attracted a fashionable clientèle by his precious works of art, which included caskets, games pieces, boxes and '*poignées de canne en écaille blonde incrustées de l'or*'. Various gazettes published between 1766 and 1773 describe his wares as '*très beau.....*', complimenting their precious and polychrome decoration. A single view of the Palais Bourbon by Compigné sold Christie's London, 15 July, 2020, lot 17 (£37,500).



39

39

A PAIR OF LOUIS XVI ORMOLU AND PATINATED-BRONZE PRESSE PAPIERS
CIRCA 1775, IN THE MANNER OF FRANCOIS DUQUESNOY

Each modelled as embracing cherubs, on a stepped panelled base applied with Greek-key
4 in. (10 cm.) high; 6 $\frac{3}{8}$ in. (17.5 cm.) wide; 4 in. (10 cm.) deep (2)

£6,000-10,000

US\$7,900-13,000
€6,700-11,000

PROPERTY FROM A PRIVATE GERMAN COLLECTION (LOTS 35, 37 & 40)

■-40



A RUSSIAN ORMOLU-MOUNTED ROSEWOOD, TULIPWOOD, BOIS CITRONNIER, BOIS SATINE AND STAINED-FRUITWOOD MARQUETRY GAMES TABLE
LATE 18TH CENTURY, IN THE MANNER OF CHRISTIAN MEYER

The folding top inlaid with scrolling foliage around a central medallion with a classical garlanded urn, opening to green baize-lined interior within borders of trailing foliage and rosettes, with wells for game pieces, the frieze decorated with foliate swags centred by a rosette, above square-sectioned panelled tapering legs with square ormolu sabots
30 in. (76.5 cm.) high; 35 $\frac{1}{2}$ in. (98 cm.) wide; 19 $\frac{1}{4}$ in. (49 cm.) deep, closed

£5,000-8,000

US\$6,600-10,000
€5,600-8,800

Please see www.christies.com for a note on this lot



40



■ 41

A PAIR OF RUSSIAN GILTWOOD EAGLE CONSOLE TABLES

EARLY 19TH CENTURY

Each with a demi-lune grey-veined white marble top above a moulded frieze supported by an eagle with outswep wings, on a waisted rockwork base; regilt 30 in. (76 cm.) high; 31¼ in. (79.5 cm.) wide; 15¾ in. (40.5 cm.) deep (2)

£15,000-25,000

US\$20,000-33,000
€17,000-28,000

PROVENANCE:

The collection of Morduch Asvarisch (1884-1948),
Thence by descent.

This striking pair of eagle consoles relate to a suite of seat furniture featuring eagle head supports in the Greek Hall at Pavlosk designed by the architect Andrej Voronikhin (1759-1814), who in 1803-1804 recreated the interiors of the palace following the great fire of that year (illustrated in A. Chenevière, *Russian Furniture: The Golden Age 1780-1840*, London, 1988, pl. 153.). At Pavlovsk, Voronikhin reinstated the interiors as they had looked before the fire but at the same time introduced some changes, often working with the Dowager Empress Maria Feodorovna herself. The eagle-head motif, an emblem of the Russian Empire which features in the Imperial coat-of-arms, was a popular ornamental device among Russian craftsmen in this period and appears repeatedly in Voronikhin's designs.

The present consoles were previously in the collection of the Russian emigre Morduch Asvarisch (1884-1948). A resident of St. Petersburg with homes in both Odessa and Vilnius, Asvarisch moved to Denmark around 1920 in the wake of the Russian Revolution.

■42

AN AUSTRIAN ORMOLU-MOUNTED EBONY AND JAPANESE LACQUER TABLE A ECRIRE

POSSIBLY BY BENEDICT HOLL, VIENNA, CIRCA 1800-10, THE LACQUER, CIRCA 1640-80

The eared rectangular top inset with a Japanese lacquer panel depicting various figures in a wooded landscape with birds and a pavilion with seated figures below clouds beyond, all within a gadrooned ormolu border, above a panelled frieze drawer centred by a foliate-cast escutcheon, on tapering square leges terminating in square sabots

26¼ in. (68 cm.) high; 23¼ in. (59 cm.) wide; 16 in. (40.5 cm.) deep

£8,000-12,000

US\$11,000-16,000

€8,800-13,000



Decorated with a superb mid-17th Century Japanese lacquer panel, this elegant and precious table is a fine example of the most luxurious Viennese neo-classical furniture produced in the late 18th / early 19th Century. It was possibly executed by Benedict Holl (c. 1755 – c. 1831), one of the most talented and ground-breaking furniture-makers (*Tischler Meister*) active in the Austrian capital in this period. Characterised by highly original designs, elongated forms and excellent craftsmanship, his *oeuvre* is known to us through a number of signed pieces which are discussed by F. Windisch-Graetz, 'Der rätselhafte Meister B. Holl und die Wiener Kleinmöbel des frühen 19. Jahrhunderts', *Alte und modern Kunst*, 160/61/1978, pp 29-35. His most celebrated piece is Empress Elisabeth's bejewelled Damensekretär, signed and dated '1799', which was photographed in the so-called Hermesvilla in 1882-'86 (E. Ottilinger, L. Hanzl, *Kaiserliche Interieurs*, Vienna, 1997, p. 387, fig. 250). Various other tables by Holl discussed by Windisch-Graetz all have a similar slender frieze drawers and small-scale, jewellike mounts; most variations are visible to the legs and supports. To the present table a delicate mount was conceived to frame the Japanese lacquer panel; for the drawer – recuperated from the interior of a Japanese lacquer cabinet and apparently unaltered for the use in this table – a delicate escutcheon mount was employed.

The Japanese lacquer panel employed as the top of this table is decorated in the 'pictorial style' of the third quarter of the 17th Century. Its proportions and horizontal scene suggest it was probably originally the top panel of a cabinet, of the type with two doors enclosing a fitted interior. The decoration is so fine that it also relates to the so-called 'Fine group' of exceptionally finely decorated Japanese lacquer pieces, including Mme de Pompadour's Van Diemen box, subsequently in William Beckford's Collection and now in the Victoria & Albert Museum, London and the Buys Box, panels of which were re-used in a pair of cabinets also in Beckford's collection and now at Elton Hall (O. Impey, C. Jörg, *Japanese Export Lacquer*, Amsterdam, 2005, pp. 84-86). Costly furniture mounted with panels of 'antique' exotic lacquer had been produced in Paris since the early 1730s – designed and sold by two generations of marchands-merciers – but would have been relatively unknown in Austria at this date. The present table is therefore – as an experimental piece – all the more fascinating and rare. The lacquer itself could have come from the Imperial collection or from one of Austria's distinguished princely families, who generally all had significant holdings of Chinese and Japanese ceramics and works of art as well as intimate cabinet rooms inset with lacquer panels. Dr Christian Witt-Döring has kindly suggested that this table may have been conceived for a member of the Esterhazy or Liechtenstein families, whose passion for this kind of exotic novelty c. 1800 was even greater than that of the Emperor and his immediate family.

■43

A GERMAN ORMOLU-MOUNTED MAHOGANY AND BURR-MAPLE SECRETAIRE A ABATTANT

BY DAVID ROENTGEN, NEUWIED, LATE 18TH CENTURY

Of rectangular form, the fall-front with square ormolu *encadrement* with canted angles opening to reveal a gilt-tooled green leather-lined writing surface, nine drawers and two open compartments, the fluted sides headed by roundels, the galleried open superstructure with baluster ormolu supports and flaming finials, above a base with a frieze drawer, on square tapering legs with *mille raies* panels joined by a concaved galleried undertier, the legs unscrewable

63¾ in. (161cm.) high; 25¼ in. (64cm.) wide; 18½ in. (47cm.) deep

£25,000-40,000

US\$33,000-52,000

€28,000-44,000

PROVENANCE:

Collection Chérut, Paris.

Anonymous sale, Christie's Paris, 29 April 2014, lot 199 (49,500 EUR).

LITERATURE:

COMPARATIVE LITERATURE:

Joseph Maria Greber, *Abraham und David Roentgen, Möbel für Europa, Vol.2*, Josef Keller, Bad Neustadt, 1980, p. 290, figs. 565-566.

Dietrich Fabian, *Roentgen möbel aus Neuwied*, Internationale Akademie für Kulturwissenschaft, Bad Neustadt, 1986, pl. 497-498.

Featuring elegant lines enlivened by exquisite gilt-bronze mounts and the most exacting construction, with removable legs and solid mahogany internal drawers, this secrétaire is a superb example of the fine neoclassical furniture produced by one of the most successful and celebrated cabinetmakers of the late 18th century, David Roentgen (1743-1807). With its open superstructure and bold square form, this specific model of secrétaire appears to be rare in Roentgen's *oeuvre*. The closest example, all be it with a simpler interior consisting of open shelves and without an undertier, is in the collection of Coburg Castle (Veste Coburg), illustrated in Joseph Maria Greber, *Abraham und David Roentgen, Möbel für Europa, Vol. II*, Josef Keller, Bad Neustadt, 1980, p. 290, figs. 565-566. A somewhat differently designed piece with open side shelves, which is in Pavlovsk Palace, is shown by Greber, *Op. cited, Vol. II*, p. 270, no. 527, while a further piece with the same form, supplied to Empress Catherine the Great in 1786, is illustrated in Koeppel, Wolfram. *Extravagant Inventions. The Princely Furniture of the Roentgens*. Metropolitan Museum of Art exhibition catalogue. New Haven/London, 2012, p. 195, cat. no. 60. Roentgen's successor, Johann Christian Härder (1749-1817), is thought to have produced comparable pieces of furniture - termed "Serre de Papiers" - which continued in his master's tradition.



The secrétaire unassembled



■*44

A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE FIVE-LIGHT CANDELABRA

CIRCA 1820-1840, AFTER THE MODEL BY FRANÇOIS REMOND

Each ovoid body with a central pierced band flanked by plumed female masks, surmounted by a flaring fluted neck issuing arms in the form of lily sprays, on a waisted socle cast with berried laurel bands on a square base; the nozzles replaced

48¾ in. (124 cm.) high; 25 in. (64 cm.) wide (2)

£30,000-50,000

US\$40,000-65,000
€34,000-55,000

PROVENANCE:

A private collection, Palm Desert, California.

These spectacular candelabra, with their elegant vase-form bodies flanked by female masks issuing wonderfully life-like sprays of flowering lilies, demonstrate the enduring popularity in the Restoration period for the best models of *bronzes d'ameublement* from the *ancien régime*.

They are based on a series of candelabra, all of which remain in important collections, attributed to François Rémond (1747-1812), who, along with Pierre Gouthière, was perhaps the most celebrated *bronzier* of the Louis XVI period. The Louis XVI examples, all with the same vase-form body but with variations to the arms, include:

- A pair at Waddesdon Manor (illustrated in G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, vol. II, Fribourg, 1974, p.696, fig.169)

- A pair at the château de Fontainebleau, acquired from the dealer Legendre in 1804 (illustrated in J.P.Samoyault, *Pendules et bronzes d'ameublement entrés sous le Premier Empire*, Paris, 1989, fig. 129)

- A pair in the Wallace Collection with candle arms in the form of Egyptian masks (a particular leitmotif of Rémond's work), which can be associated with candelabra delivered by Rémond in 1785 to the celebrated *marchand-mercier* Dominique Daguerre, described as '*une paire de girandole à Vase et Branche à tête*' (illustrated in P. Hughes, *The Wallace Collection, Catalogue of Furniture*, vol. III, London, 1996, pp. 1250-1254)

- A pair in the Huntington Collection, Pasadena, also with Egyptian-form arms but with a differing frieze at the center of the vase (illustrated in C. Sargentson, M. Chapman *et al.*, *French Art of the Eighteenth Century at the Huntington*, 2008, pp. 172-3, cat. 66

Candle arms in the form of exuberant lily sprays were enduringly popular in the 18th century, conveying as they did so perfectly the concept of an eternal spring time which so delighted their sophisticated patrons. 18th century examples of candelabra featuring lily-spray arms include examples in the Musée Jacquemart André, Paris and the Victoria and Albert Museum, London (see H. Ottomeyer, P. Pröschel, *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 259, figs. 4.7.11-12).

■*45

A GEORGE III CARVED GILTWOOD MIRROR
CIRCA 1770

The oval plate in a pierced frame of rockwork, flowers and foliate-wrapped C-scrolls, losses and repairs to carving, re-gilt
61½ in. (156 cm.) high; 37 in. (94 cm.) wide

£4,000-6,000

US\$5,200-7,800
€4,500-6,600



45

■*46

A GEORGE III GILTWOOD SIDE TABLE
CIRCA 1770

With a later Portor marble top, the frieze with alternating rosettes and tied acanthus sprays, with foliate, beaded and guilloche borders above and below, on six tapering turned and fluted legs with foliate and beaded collars, joined by curved, channeled and guilloche stretchers, with a mirrored back and foliate toupie feet
35½ in. (90 cm.) high; 55 in. (140 cm.) wide; 21 in. (53 cm.) deep

£10,000-15,000

US\$13,000-19,000
€12,000-17,000



46



47

***47**

A LOUIS XVI ORMOLU AND WHITE MARBLE STRIKING MANTEL CLOCK

CIRCA 1780

The circular enameled dial with Roman chapter ring and Arabic minutes flanked by a pair of acanthus scrolls and surmounted with the figure of Venus seated on a cloud holding a floral spray over the figure of Cupid reclining on a tasseled pillow, on a bowed rectangular base mounted with egg-and-dart and berried foliate moulding with bulbous feet, the dial signed 'Gille L'aine / A PARIS'; the twin barrel movement with silk suspension and countwheel strike to bell; the dial and the movement associated

15 in. (38 cm.) high; 13½ in. (34 cm.) wide; 6½ in. (17 cm.) deep

£2,000-3,000 US\$2,700-3,900
€2,300-3,300

■*48

A SET OF FOUR LOUIS XVI GREY-PAINTED FAUTEUILS
LAST QUARTER 18TH CENTURY

Each with rectangular padded back, arms and seat covered in close-nailed brown leather, the back with shaped crestrail and columnar uprights issuing channelled armrests with rosette-carved terminals above fluted baluster-shaped arm supports, the bowed seat on tapering fluted legs headed by rosette paterae and terminating in toupie feet

37 in. (94 cm.) high; 23½ in. (60 cm.) wide; 24 in. (61 cm.) deep (4)

£2,500-4,000

US\$3,300-5,200
€2,800-4,400



48



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION (LOTS 45-53)

■*49

A LATE LOUIS XVI PROVINCIAL GILTWOOD MIRROR
LATE 18TH CENTURY

The rectangular mirror within a moulded frame carved with bead-and-reel, the pierced cresting carved with hunting trophies centred by a medallion with foliate spray issuing trailing husks and surmounted by a ribbon-tied laurel wreath; regilt

50 in. (127 cm.) high; 31 in. (79 cm.) wide

£1,500-2,000

US\$2,000-2,600
€1,700-2,200



49

■*50

A SET OF FOUR LOUIS XVI GREY AND BLUE-PAINTED FAUTEUILS
CIRCA 1775

Each with rounded square padded back, arms and seat covered in close-nailed brown leather, with channelled back, scrolled arms and serpentine seat, on rosette-headed part-fluted tapering legs terminating in toupie feet, stamped 'J.B. SENE'

36¼ in. (92 cm.) high; 24 in. (61 cm.) wide; 25 in. (63.5 cm.) deep (4)

£3,000-5,000

US\$4,000-6,500
€3,400-5,500

Jean-Baptiste Sené, *maitre* in 1769.



50



■*51

A LOUIS XVI ORMOLU-MOUNTED JAPANESE LACQUER AND EBONY OCCASIONAL TABLE

ATTRIBUTED TO ADAM WEISWEILER, CIRCA 1785

The rectangular Spanish *brocatelle* marble inset top with pierced three-quarter gallery above a frieze drawer inset with a Japanese lacquer panel depicting a rocky landscape with a pagoda within a beaded border, the sides and back conformingly decorated with lacquer panels depicting a moonset and coastal landscapes, above a conformingly inset marble undertier, on unscrewable circular tapering legs with bead-cast sabots, the underside of top with a CHENUE S.A.R.L. printed depository label inscribed 'Ma. R. Ancel / 20 Rue Daru' in black pen, with further circular label inscribed '60' in pen, the undertier platform with a further label to the underside inscribed 'coll. J.D./38/M.' in pen; two sabots possibly replaced 32½ in. (83 cm.) high; 17¾ in. (45 cm.) wide; 14½ in. (37 cm.) deep

€40,000-60,000

US\$53,000-78,000
€45,000-66,000**PROVENANCE:**

The Collection of Jacques Doucet (1853-1929), Paris; sold Galerie Georges Petit, Paris, 7-8 January 1912, lot 335.

The Collection of Madame R. Ancel, 20 Rue Daru, Paris, according to paper label.

Adam Weisweiler, *maître* in 1778.

Embellished with costly Japanese lacquer, this elegant table is a superb example of the work of Adam Weisweiler at the height of his powers, when this *ébéniste* delivered a number of masterpieces to the Royal family, all commissioned through the famous *marchand-mercier* Dominique Daguerre (d. 1796). This includes the monumental *secretaire* supplied in January 1784 to Louis XVI's *cabinet Interieur* at Versailles, which is one of his earliest and most richly-mounted pieces of lacquer furniture (O. Impey and J. Whitehead, 'From Japanese box to French Royal furniture', *Apollo*, September 1990, p. 163). With its elegant proportions and exacting craftsmanship, it is unsurprising that it once belonged to the legendary fashion-designer Jacques



Photograph of Jacques Doucet



The comparable table by Adam Weisweiler in the Musée Nissim de Camondo © MAD Paris

Doucet (1853-1929).

In essence, it continued the tradition of furniture mounted with Sèvres porcelain plaques as pioneered in the 1760s by Dominique Daguerre's business partner Simon-Philippe Poirier (d. 1785), who maintained a monopoly for the sale of this type of furniture – almost exclusively executed by Martin Carlin (d. 1785) – until Daguerre took over the running of the business in 1777. The 'ever-lasting' flower pictures in porcelain which adorned these precious items of furniture were more sporadically being employed after Daguerre took the reins, and only a dozen were apparently made after this date (A. Pradere, *Les Ebenistes Français*, Paris, 1989, p. 344). A distinctive group of jewellike tables of similar outline – with rounded corners, short cabriole legs and a lower shelf with incurved front – were executed by Carlin for Daguerre from *circa* 1780. Two of these are mounted with Sèvres porcelain plaques, one in the Huntington Collection, with plaques dated 1781 (C. Sargentson, *The Huntington Collection*, San Marino, 2008, pp. 104-107); the other in the Wallace Collection (F327) with plaques dated 1783-'84 (P. Hughes, *The Wallace Collection*, London, 1996, vol. II, pp. 1100-'08). The others – probably around twelve – were fitted with Japanese lacquer panels, also indicating that Japanese lacquer had superseded Sèvres porcelain as the preferred type of decoration of Daguerre's most luxurious furniture. These include one from the Grog-Carven Collection, now in the Louvre (D. Alcouffe *et. al.*, *Furniture Collections of the Louvre*, Paris, 1993, no. 71, pp. 230-'31); one from the collection of Jacques and Henriette Schumann, Christie's Paris, 30 September 2003, lot 472 (€470,250) and a further example formerly from the collection of Henri de Rothschild, sold Christie's London, 'Bouille to Jansen', 11 June 2003, lot 15 (£218,000).

By 1783-'85, towards the end of Carlin's life – Daguerre modernised the form of some his furniture types as well as developing new ones; it is probable that for a few years he would have started producing these new pieces while continuing some of the traditional forms. The design of the aforementioned work and writing-tables was also updated whereby an entirely rectilinear form was adopted, resting on turned tapering feet. One of the first examples of this type is a table in the Louvre which was executed by Carlin and is fitted with a Sèvres porcelain plaque dated '1784'. In the inventory compiled after his death in 1785 it does not appear nor do any other tables of this type (D. Alcouffe, *op. cit.*, no. 85, pp. 262-262). Most extant tables of this model – either in Japanese lacquer, ebony or satinwood, were executed by Adam Weisweiler, who – as Carlin's 'spiritual successor' – became Daguerre's preferred cabinet-maker for his most precious and complex pieces (P. Lemonnier, *Weisweiler*, Paris, 1983, p. 37). Apart from the present example, this group includes a pair of ebony and porphyry tables, stamped by Weisweiler, at Musée Nissim de Camondo, illustrated in S. Legrand-Rossi, *Le Mobilier du Musée Nissim de Camondo*, Paris, 2012, no. 43, pp. 126-127. Weisweiler simultaneously developed a related but slightly wider model of table, surmounted by a glazed superstructure forming a so-called *bonheur-du-jour*. Many of these were veneered in satinwood off-set with amaranth and with mahogany to the interior, characteristics clearly inspired by English contemporary pieces; an example is at Musée Cognacq-Jay (I. Neto, *Musée Cognacq-Jay, Le Mobilier*, Paris, 2001, no. 15, pp. 54-55), a further example from the Mannheimer Collection, is at the Rijksmuseum (R. Baarsen, Paris 1650-1900, Rijksmuseum, Amsterdam, 2013, no. 106, pp. 436-437). An almost identical table similarly mounted with Japanese lacquer panels but with a slightly larger frieze drawer sold from the collection of Countess A. Bernstorff, Christie's London, 8 June 1961, lot 17. Another table of the same model presented as 19th century was sold at Sotheby's Paris, 9 April 2008, lot 198.





52

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION (LOTS 45-53)

***52**

AN ITALIAN GIALLO MARBLE TAZZA

EARLY 19TH CENTURY

The moulded shallow circular dish centered by a medallion and flanked by double handles, above a waisted socle on a *fior di pesco* marble base; restorations to handles and dish
9¾ in. (25 cm.) high; 15 in. (38 cm.) wide; 11½ in. (29 cm.) deep

£1,500-2,500

US\$2,000-3,200
€1,700-2,800

***53**

A CHARLES X ORMOLU, PATINATED-BRONZE AND RED MARBLE EQUESTRIAN GROUP

CIRCA 1820-30

Modelled with the figure of cupid on horseback, on a rounded rectangular *rouge griotte* base with berried foliate moulding, the base numbered '31573' in red
14½ in. (37 cm.) high; 12 in. (30.5 cm.) wide

£2,000-3,000

US\$2,600-3,900
€2,300-3,300



53

54

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■*54

A PAIR OF EMPIRE ORMOLU URNS AND COVERS

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, EARLY 19TH CENTURY

Each of campana form, cast with dancing maidens in relief, flanked by youths playing instruments and seated on ram's heads, surmounted by a gadrooned lip and a removable domed lid with foliate cap and flaming finial, on a fluted spreading foot and square stepped plinth applied with music-making maidens 23½ in. (60 cm.) high (2)

£20,000-25,000

US\$27,000-33,000
€23,000-28,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 May 1997, lot 132.
The Partridge Collection; sold Christie's, New York, 17 May 2006, lot 157.
A Townhouse off Grosvenor Square: The Collection of Dr. Peter D. Sommer, Christie's, London, 4 December, 2014, lot 124.

This pair of campana urns is typical of the *oeuvre* of the greatest Empire *bronzier-ciseleur*, Pierre-Philippe Thomire (d. 1843). Thomire was born into a family of *ciseleurs* and initially worked for the renowned *bronziers* Pierre Gouthière (d. 1813) and Jean-Louis Prieur (d. c. 1790), *ciseleur-doreur du roi*, and quickly established a reputation for producing superbly chased ormolu, becoming *maître fondeur-ciseleur* in 1772. He was quick to adapt to the new severely classical design vocabulary of the Empire displayed in the present vases, and was undoubtedly influenced by the work of the acclaimed court architect-designers Charles Percier and Pierre Fontaine. In 1809, Napoleon bestowed Thomire the title of *Ciseleur de l'Empereur*. One of the most important objects Thomire supplied to Napoleon was the *Vase du Mariage de l'Empereur*, which was commissioned by Brongniart to commemorate Napoleon's second marriage, to Marie-Louise of Austria (d. 1847) in 1810. The campana form vase was mounted with a frieze designed by Henri-Victor Roguier (d. 1841) depicting the wedding party (J. Niclausse, *Thomire*, Paris, 1947, pl. 20). The perfect neoclassical design of these vases is derived from antique prototypes, such as the monumental marble 1st Century AD Medici Vase in the collection of the Uffizi, Florence, and the 1st Century BC Borghese Vase in the collection of the Louvre, Paris; the latter having been purchased by Napoleon in 1808.



54

PROPERTY FROM A SOUTH AMERICAN COLLECTION (LOTS 4-9 & 55)

■*55

A PAIR OF EMPIRE ORMOLU, PATINATED-BRONZE AND BLACK MARBLE FOUR-BRANCH CANDELABRA

ATTRIBUTED TO CLAUDE GALLE, CIRCA 1810

Each modelled in the form of a nymph with crossed legs and leaning against a square column surmounted by an amphora, holding two pairs of foliate-sheathed branches with lotus-petal nozzles, on a square pedestal with stiff-leaf moulding; repaired breaks to the branches 29 in. (74 cm.) high; 10 in. (25.5 cm.) wide; 9 in. (23 cm.) deep (2)

£5,000-8,000

US\$6,600-10,000
€5,600-8,800

A pair of candelabra of the same model, with griotte marble bases applied with ormolu plaques depicting winged maidens, sold Sotheby's, London, 14 June 1996 (£29,000). Another pair from the Collection of Rene Fribourg, sold Sotheby's, London, 18 October 1963, part II, lot 646.



55

56

A PAIR OF FRENCH PATINATED BRONZE BORGHESE VASES
FIRST HALF 19TH CENTURY

Of campana form, with a reeded overhanging rim, above a waisted body cast with grapevines and mythological figures, the acanthus lower section flanked to each side by a fluted handle centred by foliage, with satyr mask terminals, on a fluted socle with a square base
19¼ in. (49 cm.) high; 15 in. (38 cm.) diameter (2)

£5,000-8,000

US\$6,600-10,000
€5,600-8,800

Please see www.christies.com for a note on this lot

PROPERTY FROM A DISTINGUISHED ITALIAN PRIVATE COLLECTION

■57

A NORTH ITALIAN PARCEL-GILT AND WHITE-PAINTED CENTRE TABLE
CIRCA 1840

The rectangular white-painted bardiglio marble top above a plain frieze on two pierced and waisted end supports carved with scrolls and stylised foliage joined by a turned stretcher, on rectangular feet; the frieze replaced, the decoration refreshed
32 in. (81.5 cm.) high; 60 in. (152.5 cm.) wide; 28½ in. (71.5 cm.) deep

£7,000-10,000

US\$9,100-13,000
€7,700-11,000

This boldly carved centre table with double scrolled supports terminating in paw feet is closely related to a table designed by the Bolognese architect, interior decorator and furniture designer Pelagio Palagi (1775-1860) in the collection of the Palazzo Reale di Torino (illustrated in E. Colle, *Il Mobile Imperio in Italia*, Milano, 1998, p.364.). Appointed by king Carlo Alberto of Sardinia to head the enlargement project of the Castle of Racconigi in 1832, Palagi moved to Turin in 1834 to head the pictorial and decorative restoration project of the Castello di Pollenzo and the modernization project of the Royal Palace of Turin.



56



57

PROPERTY OF A LADY (LOTS 58-62)



PROPERTY OF A LADY (LOTS 58-62)

■58

A SET OF FOUR ITALIAN GILTWOOD FAUTEUILS

CIRCA 1830

Each with tablet top rail centered by a stylized foliate motif converging on an eight-point star surmounted by a double scolloed cresting centred by an anthemion, the padded back and seat upholstered in green, pink and white striped silk, the acanthus carved scroll arm supports above a panelled seat rail applied with stylised foliate sprays, the angles with square panels applied with rosettes, on foliate-carved scrolled legs, the backs ochre painted

42½ in. (108 cm.) high; 25½ in. (65 cm.) wide; 24½ in. (62.5 cm.) deep

(4)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000



PROPERTY OF A LADY (LOTS 58-62)

■ 59

A PAIR OF ITALIAN GILTWOOD PEDESTALS

PROBABLY ROME, FIRST HALF 18TH CENTURY

Each of baluster form, with tripartite moulded top above panelled sides carved with trailing foliage and terminating in scrolling acanthus, the central section carved with three winged putti issuing from lambrequins, on a conforming stepped and moulded tripartite base; one with a printed red paper label 'TEST..?' / VIA RONDINELLA FIRENZE'

53½ in. (136 cm.) high; 28 in. (71 cm.) wide; 14 in. (36 cm.) deep

(2)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000



PROPERTY OF A LADY (LOTS 58-62)

■60

**A SET OF EIGHT ITALIAN GILTWOOD, CANED AND POLYCHROME-PAINTED CHAIRS
ROME, SECOND QUARTER 18TH CENTURY**

Comprising four armchairs and four side chairs, each with a rectangular foliate-carved rounded back with a baluster slat decorated with classically-draped deities and virtues, above a shaped seatrail carved with C-scrolls and strapwork, on double-scolled legs joined by an H-shaped stretcher
The armchairs: 42¼ in. (107 cm.) high; 27½ in. (70 cm.) wide; 23 in. (58 cm.) deep
The side chairs: 40 in. (101 cm.) high; 22 in. (56 cm.) wide; 21 in. (53 cm.) deep

£8,000-12,000

US\$11,000-16,000
€8,900-13,000

(8)



(detail of one painted back)



PROPERTY OF A LADY (LOTS 58-62)

■ 61
A PAIR OF NORTH ITALIAN BLUE-PAINTED AND PARCEL-GILT FAUTEUILS
 LATE 18TH CENTURY

Each with a rectangular padded back and seat covered in cream silk with berrying foliate motif, with channelled back and curved arms above a plain seat carved with a central foliate spray, on turned tapering stop-fluted legs; redecorated 35¼ in. (89.5 cm.) high; 24½ in. (62 cm.) wide; 21¼ in. (54 cm.) deep (2)

£2,500-4,000

US\$3,300-5,200

€2,800-4,400

61



■ 62
AN ITALIAN SILVER-GILT VARNISHED 'MECCA' AND POLYCHROME-PAINTED CONSOLE TABLE
 MID-18TH CENTURY

The serpentine-fronted simulated marble later top above a pierced carved with rockwork and scrolling foliage, on conformingly carved cabriole legs joined by and X-shaped stretcher centred by a rockwork and flowering foliate spray, on acanthus-sheathed scroll feet 37½ in. (95 cm.) high; 57½ in. (156 cm.) wide; 29¼ in. (74 cm.) deep

£5,000-8,000

US\$6,500-10,000

€5,500-8,800

62

60

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

■63

A NORTH ITALIAN PARCEL-GILT AND POLYCHROME-PAINTED MIRROR

LATE 17TH / EARLY 18TH CENTURY

The rectangular plate within a ribbon-tied foliate frame and interlacing acanthus surround, the upper sides carved with cherubs, one holding a crown and a baton, the other holding a starred garland, surmounted by a double headed eagle, minor losses to decoration
55 in. (140 cm.) high; 40¼ in. (102 cm.) wide

£10,000-15,000

US\$13,000-19,000
€11,000-16,000

This type of boldly carved scrolled acanthus mirror was produced in various centres in Italy including Lombardy, Veneto and Rome in the late 17th and the first half of the 18th Century. Carvers were inspired by engravings such as those executed by the *ornemantiste* Filippo Passarini (1638-1698) in

'Nuove invenzioni d'ornamenti d'architettura e d'intagli diversi', published in Rome in 1698 (see E. Colle, *Il Mobile Barocco in Italia*, Milano, 2000, p.110, pl.24). This mirror is reminiscent of the work executed by the workshop of the Fantoni family in Rovetta (near Bergamo). One of the leading names in the art of *'Intaglio'*, Andrea Fantoni (1659-1734) came from a dynasty of carvers renowned for their celebrated work in churches around Bergamo as early as the mid-15th Century. With his brothers Donato and Gian Battista, Andrea led the workshop and flourished in the production of such sought-after mirrors. Designs and drawings relating to this type of mirror are in the Fondazione Fantoni in Rovetta. (*op. cit.* p.386, pl.96, and C. Alberici, *Il Mobile Lombardo*, Milano, 1969, pp.96-97). A related mirror attributed to the Fantoni workshop carved with a central putto to the cresting similar to those flanking the sides of present mirror, sold Christie's London, 26 April 2016, lot 152 (£35,000).

■*64

**A NORTH ITALIAN PARCEL-GILT AND POLYCHROME-DECORATED 'LACCA POVERA' BUREAU-CABINET
SECOND QUARTER 18TH CENTURY**

Decorated overall with polychrome engraved vignettes depicting foliate and floral scrolls, floral bouquets, birds, figures and pastoral scenes against a greyish ground, the upper section with two panelled doors beneath a waved pediment surmounted by three later giltwood urns, enclosing a red-painted interior with three shelves, above a lower section with fall front opening to reveal an interior fitted with five drawers, above a shallow drawer and three panelled long drawers, on bracket feet; some refreshments to the decoration, the central drawer of fitted interior with engraved metal plaque 'GREGORIO BONCOMPAGNI LUDOVISI / PRINCIPE DI PIOMBINO', the reverse with red wax seal depicting a crowned dragon
93¼ in. (237 cm.) high; 46 in. (117 cm.) wide; 21½ in. (55 cm.) deep

£25,000-40,000

US\$33,000-52,000
€28,000-44,000

PROVENANCE:

Palazzo Boncompagni-Ludovisi, Venice,
Princess Gregorio Boncompagni-Ludovisi, Palazzo Margherita, Rome,
Thence by descent in the Villa Aurora, Rome.
With Sylvain Levy-Alban, Paris, 2015.
Private Collection.

This impressive bureau cabinet is decorated throughout with the 'lacca povera' or 'arte povera' technique which consists of cutting up polychrome-decorated prints to imitate the visual effects of oriental lacquer. The printed decoration, depicting a variety of scenes from extravagant foliate and floral scrolls, rocaille motifs, pastoral scenes in the Watteau manner, to hunting scenes and variously dressed figures create a fabulous visual impact. These coloured prints are generally set on a light coloured ground, light grey in this instance, which is then covered with a specific yellowish varnish called 'sandracca'. The interest of the 'sandracca' is to simulate the shiny and glossy surface of the oriental lacquer while attenuating the contrast of the glued printed vignettes. With time, the multiple layers of 'sandracca' turn slightly darker and create an intricate network of fine craquelure which can be seen under close examination. The coloured vignettes combined with a pale shiny ground and giltwood mouldings gives a tremendously rich visual scheme.

The inspiration for 'lacca povera' originated from the intense commercial exchanges that port cities like Venice and Genoa entertained with the Orient throughout the 17th and 18th centuries, with every type of lacquered goods being imported from both Japan and China. While Venice was one of the first cities in Europe to produce imitations of oriental lacquer in order to produce a more affordable version of the rare and extremely expensive oriental import, several centres for the production of 'lacca povera' by so-called 'laccatori' soon flourished in various Northern Italian regions - from Veneto to Lombardy - to satisfy growing demand for this lacquer work.

Bureau cabinets such as this example rank amongst the most spectacular examples by Italian 'laccatori'. Despite the minor refreshments to the decoration, the lacca povera has remained intact and well preserved thanks to the protective yellowish 'sandracca' varnish. Interestingly, this bureau cabinet is presented with panelled doors fully decorated with 'lacca povera' whilst others feature glazed doors. Related examples include a lacca povera bureau cabinet sold Christie's, London, 4 July 2017, lot 124 (£87,500); another from the collection of Eva, Countess of Rosebery, sold Sotheby's London, 30 November 1990, lot 94 (£159,500); a lacca povera fall-front bureau from the Galletto collection, sold Christie's House sale, Proptietà Galletto, Genoa, 19 June 2000, lot 45. Other good examples are conserved in museums, such as a related bureau cabinet in the Museo Civico, Milan (illustrated in S. Colombo, *L'Arte del Legno e del Mobile in Italia*, Milan, 1981, fig. 407).

PRINCE GREGORIO BONCOMPAGNI-LUDOVISI

The Prince was the 10th great grandson of Pope Gregory XIII Boncompagni (1572-1585), who introduced the Gregorian Calendar, and 9th great grandnephew of Pope Gregory XV Ludovisi (1621-1623), who founded the modern system of Papal elections. He held as his major title that of Prince of Piombino (Principato di Piombino), a small principality in present day Tuscany centred around the city of Piombino and including part of the island of Elba. It existed from 1399 to 1805, when it was merged into the Principality of Lucca and Piombino.





PROPERTY OF A GENTLEMAN (LOTS 65-77)

65

AN ASSEMBLED GARNITURE OF CHARLES X ORMOLU MOUNTED WHITE OPALINE GLASS OBJECTS
CIRCA 1825

Comprising a pair of campana-shaped vases, with foliate-cast rims, acanthus socles and stepped square bases, and an ewer with entwining snake handle

The vases: 9¼ in. (23.5 cm.) high

The ewer: 11¼ in. (30 cm.) high (3)

£5,000-8,000

US\$6,600-10,000

€5,600-8,800



65

66

A GROUP OF FIVE CHARLES X ORMOLU-MOUNTED OPALINE GLASS BOXES
CIRCA 1825

Each with square moulded body, hinged lid and edges cast with flowers, three raised on paw feet 6 in. (15 cm.) high; 4¾ in. (11.5 cm.) wide; 3½ in. (9 cm.) deep, the largest (5)

£7,000-10,000

US\$9,200-13,000

€7,800-11,000



66

PROVENANCE:

The pale blue and tall blue boxes:
The Collection of Roger Imbert.

67

A COLLECTION OF CHARLES X ORMOLU, PATINATED-BRONZE AND OPALINE GLASS OBJECTS
CIRCA 1825

Comprising an inkwell, a tazza, a basket, and a hanging incense burner

The incense burner: 8 in. (20.5 cm.) high (4)

£3,000-5,000

US\$4,000-6,500

€3,400-5,500

PROVENANCE:

The basket:

Anonymous sale, Me Picard, Drouot Paris, 10 April 1996, lot 106.

Two closely related baskets are illustrated in Edith Mannoni, *Opalines*, L'Amateur d'Art Editions, Ch. Massin, Paris, p. 48.



67

PROPERTY OF A GENTLEMAN (LOTS 65-77)

68

**A PAIR OF CHARLES X ORMOLU MOUNTED CUT-CLASS
CANDLESTICKS**

CIRCA 1825

Each with faceted baluster shaft and nozzle terminating in a rose-cast band
above a stepped circular base
11½ in. (29 cm.) high

(2)

£2,500-4,000

US\$3,300-5,200

€2,800-4,400



68

69

A CHARLES X ORMOLU AND BLUE GLASS MANTEL CLOCK

CIRCA 1825

The inset circular foliate-cast dial with Roman chapters above a central
spiralling baluster support flanked by acanthus scrolls with dolphin terminals,
on a moulded oval base with foliate cast rim raised on paw feet cast with
flowerheads

17¾ in. (45 cm.) high; 8¼ in. (21 cm.) wide; 4½ in. (11.5 cm.) deep

£6,000-10,000

US\$7,900-13,000

€6,700-11,000



69

70

**A CHARLES X ORMOLU-MOUNTED ENGRAVED MOTHER-OF-
PEARL HARPSICHORD MUSICAL BOX WITH NECESSAIRE**

CIRCA 1825

In the shape of a harpsichord, opening to reveal a blue-velvet lined interior with
a removable tray with sewing utensils above a secret compartment, with a
fitted mirror, the underside with winding key and traces of old paper label and
inscribed '240 / C. X. X / £'

4¾ in. (12 cm.) high; 8½ in. (21.5 cm.) long; 5¼ in. (13.5 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,500-6,600



70

66

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY OF A GENTLEMAN (LOTS 65-77)

71

A GROUP OF FIVE ORMOLU-MOUNTED ENGRAVED MOTHER-OF-PEARL NECESSAIRES
CIRCA 1825

Comprising two scallop-shaped necessaires and three rectangular sowing boxes, the underside of one with maker's label 'Au Nom de Jesus. / BADIN / Coutelier et Fabt. de Necessaires / Brevete et Fournisseur / de S. A. S. Monseigneur / LE DUC D'ORLEANS / Palais Royal No. 152 / A PARIS' 4¼ in. (11 cm.) high; 6¾ in. (17 cm.) wide; 4¾ in. (12.5 cm.) deep, the largest (5)

£6,000-10,000

US\$7,900-13,000
€6,700-11,000



71

72

A COLLECTION OF CHARLES X ORMOLU, PORCELAIN AND PASTE-MOUNTED ENGRAVED MOTHER-OF-PEARL OBJECTS
CIRCA 1825

Comprising: two incense burners, a figural earring stand, a two light candelabrum, a two-light candle stand, a hand mirror, a miniature viola on stand, two pocket notebooks/cahiers de souvenirs, a porte-monnaie, and a miniature table-de-toilette the underside with maker's inscription 'Au Petit Dunkerque' 11½ in. (29 cm.) high, the tallest (10)

£8,000-12,000

US\$11,000-16,000
€8,900-13,000

PROVENANCE:

The table-de-toilette:
By repute, originally the property of Princess Mary, Duchess of Gloucester (1776-1857), by whom given to 'Georgina'.
(According to hand-written note) purchased from Charlton Park, Cheltenham, April 1855.
Lord and Lady Allerton, Thorp Arch, Boston Spa, Weatherby, Yorkshire, via the marriage of Lord Allerton, George William Jackson, 3rd Baron to Christine Joyce Hatfield in 1926 via the Hatfield family line and thence by descent until sold
Bonhams, London, 10 December 2013, lot 288.
The Collection of Kenneth Neame: Including Arts of India, English and European Furniture and Works of Art, European and Chinese Ceramics, Chinese and Old Master Paintings, Christie's, London, 13 June 2018, lot 47.



72



73



74

A CHARLES X ORMOLU AND PATINATED-BRONZE DRESSING-TABLE MIRROR
CIRCA 1825

The circular swing plate with berried foliate frame, the foliate-sheathed support terminating in swan heads, on an oval base raised by flowerhead feet
17¼ in. (45 cm.) high; 14¼ in. (36 cm.) wide

£2,500-4,000

US\$3,300-5,200
€2,800-4,400

PROPERTY OF A GENTLEMAN (LOTS 65-77)

73

A GROUP OF THREE CHARLES X ORMOLU AND OPLAINE GLASS TAZZE
CIRCA 1825

Comprising two white opaline glass tazze with bird handles, the underside of one with maker's label 'Boin, Manufacture de Cristaux, Successeur de Bucheri, son Oncle, Palais Royal N°120 Galerie des Bons Enfants', and a single blue opaline glass tazza with snake handles

The pair of white tazze: 4 in. (10 cm.) high; 8¾ in. (22 cm.) wide

The single blue tazza: 5 in. (13 cm.) high; 7¼ in. (18.5 cm.) wide

(3)

£5,000-8,000

US\$6,600-10,000

€5,600-8,800

PROVENANCE:

The tazza with snake handles:
The collection of Roger Imbert.

LITERATURE:

Yolande Amic, *L'Opaline Française au XIX Siècle*, Librairie Grund Paris, 1952, pl. XV p. 184.



74



75

75

A CHARLES X ORMOLU AND PINK OPALENE GLASS BOX
CIRCA 1825

The square moulded body with engraved lockplate and foliate moulding to base, the hinged lid enclosing four small glass flasks with ormolu covers, on hoof feet

5½ in. (14 cm.) high; 6 in. (15 cm.) wide; 5 in. (12.5 cm.) deep

£4,000-6,000

US\$5,300-7,800
€4,500-6,600



76



PROPERTY OF A GENTLEMAN (LOTS 65-77)

76
TWO PAIRS OF CHARLES X ORMOLU
MOUNTED WHITE OPALINE GLASS
VASES

CIRCA 1825

Of campana form, one pair with foliate-cast rims and bases, the other unmounted
 8½ in. (22 cm.) high (4)

£4,000-6,000 US\$5,300-7,800
 €4,500-6,600

77
A PAIR OF RESTAURATION ORMOLU-
MOUNTED ARABESCATO MARBLE
COLUMNAR BASES

CIRCA 1820-40

Each circular shaft with foliate cast moulding above a square base
 12½ in. (32 cm.) high; 7 in. (17 cm.) square (2)

£4,000-6,000 US\$5,300-7,800
 €4,500-6,600



77

THE PROPERTY OF A EUROPEAN COLLECTOR

78

A GOLD FILIGREE FRAME

PROBABLY FRANCE, 17TH CENTURY

Circular, the back plate with foliate scrolls shaped as butterflies applied with rosettes and putto masks all set in a threaded frame, the conforming border applied with a suspension ring made up of five foliate ribbons held by a putto mask, the watercolour on card or vellum 3¼ in. (95 mm.) wide

£5,000-8,000

US\$6,500-10,000

€5,500-8,800

The watercolour depicts the beheading of Pope Sixtus in 258 AD on the order of Emperor Valerian for tolerating the Eastern policies of rebaptism unlike his predecessor Pope St Stephen. Pope Sixtus was martyred along with six deacons, Januarius, Vincentius, Magnus, Stephanus, Felicissimus and Agapitus.



78



THE PROPERTY OF A EUROPEAN COLLECTOR

79

A GEORGE II ENAMELLED GOLD SNUFF-BOX

PROBABLY LONDON, CIRCA 1725; WITH LATER FRENCH GOLD CONTROL MARK

oblong box, the cover, sides and base enamelled in blue, green and red and finely chased with panels of trelliswork interspaced with flowerheads framing, on the cover, a trophy in shaped cartouche, and on the base, two birds in landscape

3¼ in. (85 mm.) wide

gross weight 4.59 oz. (143 gr.)

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

PROVENANCE:

Private collection, France.



79



THE PROPERTY OF A EUROPEAN COLLECTOR

80

**A CONTINENTAL GOLD JEWELLED AND ENAMELLED PENDANT
POSSIBLY SPAIN, 17TH AND 19TH CENTURY**

in the Renaissance style, the pendant set with an enamelled pelican, the body made up of a Baroque pearl, its wings edged with diamond table-cut cabochons, the frame decorated with white, red, green enamel scrolling foliages, the pediment set with cross-shaped pearls each centred with diamond table-cut cabochon, the chain embellished with pearls, the base with three pearls pendants, the reverse frame enameled in white, red and green foliate scrolls
total height 6½ in. (170 mm.)

£15,000-20,000

US\$20,000-26,000
€17,000-22,000

PROVENANCE:

Private collection, France.

Architectural pendants made in gold and set with gems became very

fashionable in Europe from the 1550s largely popularised by the published designs of Erasmus Hornick, a goldsmith based in Augsburg. Worn either on long gold chains fastened to clothing or on the girdle or attached to short chains around the neck, they were a favourite piece of jewellery for both women and men.

Amongst the various styles of pendants, zoomorphic pendants were the most numerous featuring the figure of an animal real or mythical such as lamb, pelican, phoenix as Christian symbols associated with mercy, sacrifice, faith, while dolphin, fish and seahorse refer to ancient symbolism.

The pelican sustaining her young by feeding them her own blood, is the usual depiction referring to the Christian symbol of loving sacrifice and resurrection and hence Christ the Redeemer. What sets apart the present pendant from the usual depiction is that the pelican is seen here devouring a fish rather than 'in her piety'; the pelican could maybe be here interpreted as an heraldic symbol of marital love as adopted by rulers such as Queen Elizabeth I (1533-1603) portrayed with a pelican brooch to assert her status as the Mother of the Church of England (The 'Pelican' portrait, associated to Nicholas Hilliard, Walker Art Gallery, Liverpool). Such jewel could thus have been not only a statement of Christian piety but also a love token especially when combined with pearls, symbol of purity and femininity.



THE PROPERTY FROM THE KNOX COLLECTION OF ALMA COLLEGE, PROCEEDS TO GO TO THE ANNIE REID KNOX FUND

***81**

AN AUSTRIAN ENAMELLED GOLD SNUFF-BOX

BY FRIEDRICH WIRTH (FL. 1792-1813), VIENNA, 1807; STRUCK WITH VIENNA TAX MARK AND LATER AUSTRIAN GOLD CONTROL MARK (1824-1866)

rectangular with rounded corners, the cover with an oblong enamel plaque depicting a young family with child in a wooded landscape framed by a white and sky-blue enamel border of quatrefoils and roundels within a raised foliate border, the sides and base with band of peak-pattern engine-turning alternating with foliate border, centred on the base with panel of basket weaving and small shield later engraved with initials 'AIRK'

3 $\frac{3}{8}$ in. (87 mm.)

£6,000-8,000

US\$7,800-10,000

€6,600-8,800

PROVENANCE:

Annie Reid Knox,
Alma College.



THE PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

82

A FRENCH JEWELLED ENAMELLED GOLD SNUFF-BOX

BY EDOUARD PICARD, MARKED, PARIS, CIRCA 1870, WITH THE FRENCH THIRD STANDARD MARK FOR GOLD 1838-1919

oval, the cover, sides and base set with panels of horizontal engine-turning stamped with pellets and enamelled in translucent burnt orange, within *sablé* gold green enamel foliate and white enamel bead borders set at intervals with seed pearls, the cover centred with an oval bloodstone plaque set with a carved chalcedony profile of a lady, the side with *sablé* gold pilasters and chased vases containing enamelled flowers

3½ in. (80 mm.) wide

£8,000-12,000

US\$11,000-16,000

€8,800-13,000



THE PROPERTY OF A EUROPEAN COLLECTOR

83

A CONTINENTAL GOLD-MOUNTED HARDSTONE SCENT-BOTTLE

CIRCA 1860

faceted baluster-shaped bottle of amethyst quartz overlaid with chased gold strapwork, the open-work gold stopper with chain and entwined with a colourful enamelled snake, in fitted red leather case

2½ in. (60 mm.) high

£3,000-5,000

US\$3,900-6,500

€3,300-5,500

83

THE PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

84

A LOUIS XVI ENAMELLED VARI-COLOUR GOLD SNUFF-BOX

BY CHARLES LE BASTIER (FL. 1754-1783), MARKED, PARIS, 1777/1778, STAMPED 844, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780

oval, the cover, sides and base set with panels of horizontal engine-turning enamelled in translucent gold, painted *en camaïeu* with brown winter branches within white enamel frames, chased vari-colour gold foliate outer borders with raised flowerheads and vase pilasters

3½ in. (89 mm.) wide

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

Charles Le Bastier was one of the leading Paris gold box maker of both the Louis XV and Louis XVI periods. Le Bastier became a master in 1754 residing rue Thévenot until his death in 1783. He worked for the *marchand-merciers* Garand and Granchez owners of *Au Petit Dunkerque* supplying both French and English fashionable clients explaining why Le Bastier's trade card was printed in both languages with the words in English 'Le Bastier "Makes and Sells Alls [sic] sorts of Golden Boxes and others - toys in the Newest fashion"' (H. and S. Berry-Hill, *Antique Gold Boxes: Their Lore and Their Lure*, London, 1960, p. 202).



84

85

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY PIERRE-FRANCOIS ROYER (FL. 1758-1785), MARKED, PARIS, 1773/1774, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774

oval, the cover, sides and base set with panels of polished gold, each centred with a *sablé* medallion chased with vari-colour gold musical trophies and harvest trophies framed on the sides with scroll and foliage pedestals, all with raised chased vari-colour gold foliate and ribbon borders

2½ in. (64 mm.)

2 oz. 18 dwt. (91 gr.)

£8,000-12,000

US\$11,000-16,000

€8,800-13,000



85



THE PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

86

A LOUIS XV JEWELLED ENAMELLED GOLD SNUFF-BOX

BY JEAN-JOSEPH BARRIÈRE (FL. 1763-1793), MARKED, PARIS, 1767/1768, THE FLANGE STAMPED 493, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768

oval, the cover, sides and base set with panels of peak-pattern engine turning within chased borders of *fleur-de-lys* and set at intervals with circles, ovals and rectangles of enamel simulating lapis lazuli, the cover later centred with an enamel portrait miniature of King Louis XIV within a gold and diamond frame with further scattered diamonds
 3¼ in. (82 mm.) wide

£10,000-15,000

US\$13,000-19,000
 €11,000-16,000

PROVENANCE:

Baron Henri de Rothschild (1872-1947).

Baron Henri de Rothschild was one of the most entrepreneurial and eclectic member of the Rothschild family. He was a very public figure and a prolific author of many articles and books on medicine, theater and detective stories. His collection composed mainly of 18th century works of art, especially portraits, was acquired principally through inheritance. From then onwards he endeavoured to expand it by purchasing only Louis XV and Louis XVI pieces recommended by museums curators such as Emile Molinier and supplied by dealers such as Jacques Seligmann.

87

A GERMAN JEWELLED ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL MINIATURE

BY LES FRÈRES TOUSSAINT (FL. 1752-1803), MARKED, HANAU, CIRCA 1790/1800, THE MINIATURE ATTRIBUTED TO THE SEAMAN BROTHERS, CIRCA 1740

oval, the cover, sides and base with panels of translucent dark blue enamel on a wavy reeded engine-turned ground, with borders and garlands of gold *paillon* fruiting vines, within opaque white enamel *taille d'épargne* borders, the cover centred by an earlier oval portrait miniature of a gentleman in gold-bordered breast plate with red lining, blue velvet coat, lace cravat, long powdered curling hair, within a diamond-set openwork scroll frame, the base centred with gold *paillon* floral spray 3 $\frac{3}{8}$ in. (85 mm.) wide

£7,000-10,000

US\$9,100-13,000
€7,700-11,000

PROVENANCE:

Christie's, London, 30-31 May 2012, lot 63.

Charles (1720-1790) and Pierre-Etienne Toussaint (1726-1806) were Berlin *bijoutiers* of Huguenot descent who arrived in Hanau in 1752. Their business expanded rapidly and by 1762 they were employing several German craftsmen and chasers. In 1773 Etienne Flamant, an engine turner originally from Geneva, signed a contract with the leading Hanau goldsmiths for them to supply him with around 385 to 430 gold boxes every year to be decorated with engine turned grounds. Of all the boxes supplied to Flamant, les Frères Toussaint provided the largest number with 160 gold boxes a year.



87

88

A GERMAN VARI-COLOUR GOLD SNUFF-BOX

HANAU, CIRCA 1770, WITH A MARK RESEMBLING THE PARISIAN CHARGE MARK OF ELOY BRICHARD AND ETIENNE SOMFOYE 1756-1762

oblong, the cover, sides and base chased with scrolling cartouches of trelliswork, the cover and base overlaid with chased vari-colour flower bouquet and the side with flower spray 2 $\frac{7}{8}$ in. (73 mm.) long 2 oz. 14 dwt. (84 gr.)

£8,000-12,000

US\$11,000-16,000
€8,800-13,000



88



THE PROPERTY OF A EUROPEAN COLLECTOR

89

A GERMAN GOLD-MOUNTED MOTHER-OF-PEARL, CORAL, AMBER AND HARDSTONE SNUFF-BOX

THE FRAME LATE EIGHTEENTH CENTURY; BEARING MARKS RESEMBLING THOSE OF THE CHARGE OF ELOY BRICHARD AND ETIENNE SOMFOYE 1756-1762, AND THE DATE-LETTER FOR 1762/1763

in the Louis XV style, rectangular, the cover, sides and base later set with mother-of-pearl panels applied with Chinoiseries, exotic plants, birds and peacock in lapis-lazuli, tinted shell, amber, coral and gold, with wavy borders

cagework gold mounts

3 in. (80 mm.) wide

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

PROVENANCE:

Private collection, France.

Mother-of-pearl was from the early 18th century a popular although costly choice of material for the decoration of gold boxes. Later on from circa 1750, carved mother-of-pearl was used with other material such as coral, ivory, amber and semi-precious stones such as lapis for encrusted work. Chinoiseries were introduced in European art and decoration in the second half of the 17th century inspired by the luxury imports such as porcelain, silk and lacquerware, that had been flowing into Europe from East Asia since the early 16th century. Designers drew on these oriental motifs and ornaments from China, Japan and India to create an exotic fantasy world. Objects featured fantastic landscapes with fanciful pavilions, fabulous birds, mythical beasts and figures in Chinese clothes sometimes copied directly from Chinese objects, but more frequently originating in the designer's imagination.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



90

A SWISS ENAMELLED GOLD SCENT-BOTTLE
 MAKER'S MARK P.C., GENEVA, CIRCA 1810

baluster-shaped flask, each face with an oval medallion painted with a polychrome enamel altar to love in landscape, framed by a frieze of flowerheads alternating with pellets on turquoise blue ground and a claret colour enamelled band on engine-turned ground, the upper portion further set with opaque blue enamel painted with white vine festoon and doves, the sides chased with an enamelled running braid of foliage and pearls, openwork gold stopper
 4 1/8 in. (102 mm.) high

£7,000-10,000

US\$9,100-13,000
 €7,700-11,000



91

A SWISS VARI-COLOUR GOLD BONBONNIERE
 GENEVA, CIRCA 1795; STAMPED MAKER'S MARK CH

circular box of polished gold, the cover centred with a rectangular vari-colour gold *sablé* plaque chased with an urn on plinth flanked by a seated dog and a large basket surrounded by trailing foliage, fruits and birds, within foliate frame and chased vari-colour gold *sablé* borders
 2 3/8 in. (75 mm.)
 3 oz. 6 dwt. (103 gr.)

£6,000-9,000

US\$7,800-12,000
 €6,600-9,900





THE PROPERTY OF A GENTLEMAN

92

A SWISS GOLD AND ENAMEL AUTOMATON SNUFF-BOX

BY SENÉ & DETALLA (FL. C. 1795-1805), MARKED, GENEVA, CIRCA 1800

rectangular with canted corners, the cover, sides and base decorated with fine horizontal reeding and bright-cut engraving of floral vases and trailing foliage, the base engraved with a scene of a harbourside, with a ship and a lighthouse beyond within a circular frame, the cover set with an automaton depicting a water-mill with a running stream and rotating water-wheel, to the left a man sits and catches a fish, to the right a horse lowers his head and drinks from the stream, in the foreground a river-side scene in vari-colour gold depicts a dog and a lamb, the background enamelled with the mill in the foreground and a Swiss mountain scene beyond, in brown leather case stamped 'Bulgari Roma' 3¼ in. (82 mm.) wide

£45,000-65,000

US\$59,000-84,000
€50,000-71,000

The partnership of the Geneva goldsmiths Philippe Sené and Détalla has existed probably since sometime before 1795 until 1805, as by October of that year, Sené had gone into partnership with his brother-in-law Henry Neisser who had come to Geneva from Hanau in 1785/1786. Sené died in November 1807 and Neisser entered a mark on his own account in 1808.



93

THE PROPERTY OF A LADY

***93**

A SWISS ENAMELLED GOLD SNUFF-BOX
GENEVA, CIRCA 1830

shaped oval, the cover and sides enameled with trophies painted *en grisaille* on black background interspaced with white enamel and gold foliate sprays, within polished gold borders, the base enameled with a large flower bouquet
3¼ in. (80 mm.) wide

£5,000-7,000

US\$6,500-9,100
€5,500-7,700

THE PROPERTY OF A EUROPEAN COLLECTOR

94

A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1880, STRUCK WITH TWO PARISIAN POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD AND TWO FRENCH EXPORT MARKS FOR GOLD, THE FLANGE STAMPED 3699

oval, the cover, sides and base set with panels of translucent dark-blue enamel on an engine-turned ground, within chased and beaded gold frames with opaque black enamel borders set at intervals with purple enamel flowerheads, chased gold side pilasters, the cover applied with a silver and gold-mounted floral spray set with vari-coloured diamonds
3¾ in. (92 mm.) wide

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Christie's, Geneva, 14 November 1989, lot 143.



94



THE PROPERTY OF A EUROPEAN COLLECTOR

-95

A SWISS JEWELLED ENAMELLED GOLD MINAUDIERE SET WITH A MINIATURE

THE CASE, GENEVA, CIRCA 1840; THE PORTRAIT MINIATURE BY FLORENTIN DE CRAENE (BELGIAN, 1795-1852)

shaped rectangular, the detachable cover and base set with alternating translucent green and blue enamel stripes on an engine-turned ground with scrolling gold *taille d'épargne* foliage, the body set with a portrait miniature, on ivory, of a lady possibly from the court of Queen Isabella II of Spain (1830-1904), within a diamond-set frame, the interior lined with red velvet, workshop stamp '18' on bezel
5 3/8 in. (138 mm.) high

£10,000-15,000

US\$13,000-19,000
€11,000-16,000

Florentin de Craene was born in Tournay, Belgium, where he studied drawing and developed a skill for lithography which won him various awards in the annual exhibitions. In 1821 de Craene went to Paris where he studied painting with Baron Gros, and continued to practise the art of lithography. His reputation spread to Madrid, where he was invited to the court. He arrived in Spain in 1825 and produced lithographies of the collection of King Ferdinand VII. De Craene remained in Spain and became Queen Isabella II's court painter after the death of the king. For a similar jewelled box set with miniatures of Isabella II and Maria Christina by de Craene see M. Tomás, *La miniatura retrato en España*, Spain, 1953, pl. LXXXVII.



96

THE PROPERTY OF A LADY

96

AN ITALIAN GOLD-MOUNTED HARDSTONE SNUFF-BOX SET WITH A MICROMOSAIC

PROBABLY ROME, CIRCA 1820

rectangular black lavastone box with canted corners, the cover set with an oval micromosaic plaque depicting a seated spaniel in a mountainous landscape within a gold frame chased with scrolls, the rose-gold rim mounts and thumbpiece chased with scrolling foliage 2½ in. (63 mm.) wide

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

THE PROPERTY FROM A PRIVATE FAMILY COLLECTION

***97**

A GOLD BONBONNIERE SET WITH A MICROMOSAIC PLAQUE IN A SILVER JEWELLED FRAME

THE SILVER FRAME WITH MARK OF JOSEPH AND ALBERT SAVORY, LONDON, 1846

plain circular, the cover set with a micromosaic depicting a swan drinking from a bird bath against a blue background within a red, white and black tesserae border, the silver frame set with gemstones and pearls

3¾ in. (79 mm.) diameter

£6,000-9,000

US\$7,800-12,000
€6,600-9,900



97



THE PROPERTY OF A LADY

-98

**AN ITALIAN GOLD-MOUNTED TORTOISESHELL SNUFF-BOX SET WITH A
MICROMOSAIC PLAQUE**

ROME, CIRCA 1810

rectangular gold-lined tortoiseshell box, the cover set with a micromosaic plaque featuring a view of the Roman Forum within a raised chased gold foliate frame with shell scroll thumbpiece
3½ in. (80 mm.) wide

£6,000-8,000

US\$7,800-10,000

€6,600-8,800

The Roman Forum was one of the many favourite micromosaic subjects made for the visitors on the Grand Tour, showing Emperor Vespasian's temple completed by his younger brother Domitian before 85 AD and the column of Phocas built in honour of the Byzantine Emperor Phocas in 608 AD. Often depicted empty and somehow eerie, this version features several figures rendering the scene more lively and contemporary.



99

THE PROPERTY OF A EUROPEAN COLLECTOR

99

A GEORGE II GOLD-MOUNTED HARDSTONE BONBONNIERE
LONDON, CIRCA 1750-1760; WITH LATER FRENCH CONTROL MARK
FOR OLD FOREIGN PRODUCTION

circular agate box overlaid with pierced gold cagework boldly chased with reeded scrolls held by flower garlands, the slightly waisted sides with foliate scrolling gold pilasters and flower garlands foot mount, the raised scroll thumbpiece chased with a shell
1¾ in. (45 mm.) diameter

£3,000-5,000

US\$3,900-6,500
€3,300-5,500

PROVENANCE:

Private collection, France.

100

A VICTORIAN GOLD SNUFF-BOX

BY JOHN LINNIT, LONDON, 1840, MARKED
WITH THE ENGLISH POST-1798 STANDARD
MARK FOR 18 CARAT GOLD

rectangular with slightly incurving edges, the cover, sides and base chased with Rococo scrolls and foliage, flowers and panels of trelliswork and scalework on a matted ground, the front panel with vacant shield

3¼ in. (84 mm.) wide
5 oz. 8 dwt. (168 g.)

£7,000-10,000

US\$9,100-13,000
€7,700-11,000

PROVENANCE:

Anonymous sale; Christie's, Glasgow, 13 May 1993, lot 574.

This box is probably by Joä Linnit senior, his son Joä Linnit junior having departed from his father's workshop in 1840 to join Isaac Denning trading as Denning & Co. Jonh Linnit entered his first mark in 1809 but his business really flourished during the 1820s until about 1855 and is especially known for the production of gold and silver boxes.



100



THE PONSONBY SEAL

101

A VICTORIAN GOLD AND ENAMEL DESK SEAL

PROBABLY LONDON, CIRCA 1844

sphere shaped, each half enamelled in blues, greens, yellow and white with stylised flowers, applied midway with a beaded rib enamelled in blue, the foot applied with the arms of the Kingdoms of England, Scotland, Ireland and France, the base fitted with a carved rock crystal intaglio, with later fitted case 2½ in. (54 mm.) high

The crest carved in the rock crystal is that of Joã William Ponsonby (1781-1847), 4th Earl of Bessborough.

£4,000-6,000

US\$5,200-7,800

€4,400-6,600



PROVENANCE:

Joã William Ponsonby, 4th Earl of Bessborough,
Stansted Park House, Sotheby's, 5 October 1999, lot 391.

Joã William Ponsonby, 4th Earl of Bessborough, PC (1781-1847), was the eldest son of Frederick Ponsonby, 3rd Earl of Bessborough (1758-1844), and Lady Henrietta Frances (1761-1821), daughter of Joã Spencer, 1st Earl Spencer, and was a member of the prominent Ponsonby family of Cumberland. From 1793 to 1844, he was known as Viscount Duncannon and was unkindly nicknamed "Dumbcannon" due to his stammer which made him a reluctant public speaker; however his ability to deal with crisis made him a respected colleague in Government. He was one of the so-called Committee of Four who drafted the Reform Act 1832. In 1834 he was Home Secretary and Lord Privy Seal from 1835 until 1839. In 1846 he was appointed Lord Lieutenant of Ireland until his death on 16 May 1847, the first year of the Great Famine. He was made a Privy Counsellor in 1831 and in 1834, ten years before he succeeded his father, he was created Baron Duncannon, of Bessborough in the County of Kilkenny. He was Lord Lieutenant of Kilkenny from November 1838 until his death.

The seal celebrates his long political career.



102

AN URBINO MAIOLICA WINE-EWER

CIRCA 1570, PROBABLY WORKSHOP OF ORAZIO OR FLAMINIO FONTANA

One end modelled with a crouching satyr clasping a large shell, the shell painted with *grottesche*, the other end with a masked spout, the satyr holding bunches of grapes and with a vine leaf headdress, on an oval foot 9 7/8 in. (25 cm.) long

£30,000-50,000

US\$40,000-65,000
€34,000-55,000

PROVENANCE:

Horace Walpole, 4th Earl of Orford, Strawberry Hill, Middlesex (presumably after 1784),
By descent to Walpole's cousin, Anne Seymour Damer,
By descent to Joā, 6th Earl Waldegrave (son of Walpole's great niece, Laura Countess Waldegrave),
By descent to his son, George, 7th Earl Waldegrave, his sale; Robbins, London, 25 April - 21 May 1842, lot 91 (sold to W.M. Smith).
Hollingworth Magniac Collection, Colworth Manor, Bedfordshire,
By descent to his son Charles Magniac, M.P., of Colworth Manor and Chesterfield House, Mayfair, his sale Christie's, London, 2-4 July 1892, lot 491 (sold to Mainwaring).

As satyrs were the companions of Bacchus, the god of wine, fertility and ecstasy, the ornament and spout on this vessel all suggest that it was for pouring wine. The modelling of the crouching satyr has much in common with the figural supports on large wine-coolers, ¹ and it is tempting to speculate whether it was specifically designed to compliment a large

wine-cooler (*rinfrescatoio*) as part of a large set. The grotesque decoration on a white ground is a style which was popularised by Raphael's Loggias at the Vatican (completed before his death in 1520), although it wasn't until the 1560s that grotesques on a white ground really took hold as a style for maiolica.²The figural wine-cooler in the Wallace Collection (see note 1 below) which is inscribed *.F.F.F. / VRBINI / 1574* has much in common stylistically with the present lot, suggesting that the present lot was probably made in the same workshop at the same sort of time.³



THE GALLERY
The gallery at Strawberry Hill, where the present lot was recorded
© Bridgeman Images



It is not clear when the present ewer entered Horace Walpole's collection, but its apparent absence from both editions of his *Description* of his Gothick villa, Strawberry Hill,⁴ suggests that this must have taken place after 1784.⁵ Walpole's Strawberry Hill is one of the most famous and idiosyncratic buildings of the 18th century. It was prophetic of the revival of the medieval Gothic style in the following century, and its creation was all the more extraordinary given that this took place at a time when the ordered Palladian style was almost universal in Britain. Walpole was profoundly inspired by the richness and atmosphere of medieval Gothic interiors, collating a wide variety of Gothic details in Strawberry Hill, which even inspired him to write the first Gothic novel, *The Castle of Otranto* in 1764. However, it was more than a fantasy collage of ideas; Walpole was a great connoisseur and his villa housed one of the largest, most varied, best-documented and eclectic art collections of the century. All the rooms, their details and their contents were intended to be savoured, as is evidenced by the publication of the *Description*.⁶

Walpole's ceramics collection was very diverse, reflecting his broad taste, his interest in different materials and their origins, and his *Description* records a wealth of anecdotal stories and provenances attached to the objects.⁷ As noted by McLeod, although maiolica was one of the smaller categories of objects, he clearly held it in extremely high regard as 'an expanded description, other than a mere listing, is given to every piece of maiolica in the collection. Wares are defined either by country or origin, arms of the patron, identification of the artist or designer of the scene, identification of the scene itself, the form or date. This is quite unique

among all the categories of ceramics, suggesting that it was one of the most highly prized.'⁸ Walpole's collecting interests remained highly eclectic rather than methodical, as noted by Wilson; Walpole 'was the antithesis of the systematic scientist like Sir Hans Sloane'.⁹ The majority of the *istoriato* maiolica was not placed in the China Room (with the bulk of the collection), but instead it was displayed either in the Gallery, or the Round Drawing Room, or in a glazed cupboard in the Great North Bedchamber. Maiolica was also framed and displayed on the walls of the Tribune, in the same manner as paintings.

After Walpole's death in 1797, the collection remained intact at Strawberry Hill until it was dispersed by the 7th Earl of Waldegrave in a 24-day auction by the auctioneer George Robbins. The present ewer was sold on the twenty-third day of the sale (20th May) as lot 91. It was listed with pieces from the Gallery and described as 'a very fine specimen of the RAPHAEL or FAENZA WARE, of grotesque form, representing a Satyr seated, the colours extremely rich (imperfect)'.¹⁰ It is interesting that the ewer was already damaged in 1842, as the catalogue noted that the condition was 'imperfect'.

Hollingworth Magniac (1786-1867) was from a Huguenot family who were originally clockmakers. He made his fortune in trade in Asia with the firm Magniac & Co. (which later became Jardine, Matheson & Co., one of the largest trading firms in Asia in the 19th century). This fortune allowed him to become a great collector, principally of medieval art.

See www.christies.com for footnotes.

103

A SILVER-GILT-MOUNTED BÖTTGER POLISHED RED STONEWARE ARMORIAL TANKARD AND COVER
THE STONEWARE CIRCA 1710-13, THE CONTEMPORARY NUREMBERG MOUNTS MARKED FOR HEINRICH GOTTFRIED ANTON HAMMON

The body polished and cut with a coat of arms for the Pfannenstiel family of Weiden, the hinged, gadrooned cover with a ball thumbpiece and engraved with a coat of arms
8 7/8 in. (22.6 cm.) high, overall

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

See www.christies.com for a note on this lot.



103

104

A PAIR OF MEISSEN PORCELAIN KAKIEMON SAKE-FLASKS
CIRCA 1730, BLUE CROSSED SWORDS MARKS, ONE INCISED M, THE OTHER MB (?)

Of square section and slender form, each side painted with flowering shrubs issuing from banded hedges and rockwork
the largest 8 1/4 in. (21 cm.) high
the smallest 8 1/8 in. (20.6 cm.) high

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

See www.christies.com for a note on this lot.



104

105

A PAIR OF MEISSEN PORCELAIN DUTCH-DECORATED SAKE-FLASKS AND COVERS
THE PORCELAIN CIRCA 1725, THE DECORATION SLIGHTLY LATER

Of square section and slender form, each side decorated with birds perched in flowering branches
22.5cm. (8 7/8 in.) high, overall

£6,000-10,000

US\$7,900-13,000
€6,700-11,000

A teapot decorated in a similar manner is illustrated by Hans Syz *et al.*, *Catalogue of the Hans Syz Collection*, Washington, 1979, pp.574-575, no.387.



105



106

A MEISSEN PORCELAIN TWO-HANDLED ECUELLE, COVER AND STAND

CIRCA 1725-28, BLUE CROSSED SWORDS MARKS TO ECUELLE AND STAND

Painted with quatrefoil panels of chinoiserie figures at various pursuits, including fishing and seated drinking tea, the cover and stand with gold and *Böttger-lustre* borders with scrolls and husk ornament, the stand centred by a 'salami' medallion within a gilt scroll and flowerhead border, the reverse of the stand with three sprigs of *indianische Blumen*

the stand 10 $\frac{1}{8}$ in. (27.6 cm.) diameter

the écuelle 8 $\frac{3}{8}$ in. (22 cm.) wide, across handles

£40,000-60,000

US\$52,000-78,000

€44,000-66,000

One of the scenes on the cover, of a man emptying a jar of fish into a wooden bucket, is taken from plate 80 of Johann Gregorius Höroldt's sketchbook, known as the *Schulz Codex*. See Dieter Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts, Katalog der Sammlung Hoffmeister*, Vol. I, Hamburg, 1999, pp. 104-107, nos. 51 and 52 for two comparable stands with the distinctive gold and *Böttger-lustre* foliate decoration to the rims, where the author suggests that the size of the medallion on the stands may relate to the size of the écuelle with which it was paired. The design of the 'salami' medallions, featuring white leaves on an iron-red ground, was probably based on a Chinese prototype. Two chinoiserie stands, also with large central 'salami' medallions, are illustrated by Rainer Rückert, *Meissener Porzellan*, Munich, 1966, pl. 51, nos. 182 and 183.



107

A PAIR OF MEISSEN PORCELAIN SQUIRREL TEAPOTS

CIRCA 1733-35, THE EXAMPLE MODELLED WITH A FLOWER WITH BLUE CROSSED SWORDS MARK

Probably modelled by *J. J. Kändler*, each seated on its haunches nibbling hazelnuts which form the spout, its bushy tail forming the handle, one with an aperture in the tail, the other with an aperture modelled as a flower between the head and the tail, each wearing a collar with bells
 the largest 5¼ in. (14.5 cm.) high
 the smallest - 5¾ in. (13.8 cm.) high (2)

£20,000-30,000

US\$27,000-39,000
 €23,000-33,000

Kändler's Taxa in September 1733 records '1 Kleines Eichhörngen' [1 small squirrel], and in May 1735: '1 Eich Hörngen ingestalt eines Thee Krügels mit zweierlei Schwänzen gefertigt, in das eine giesst man oben den Thee zum Schwantze hinein, in das andere aber zu der Band Schleife welche

am Halsband mit Schellen befindlich' [1 squirrel completed in the form of a teapot with two different tails, in the first one the tea is poured from above through the tail, in the other through the ribbon tie which is found on the collar with bells]. The present teapots appear to be a slightly later adaptation of the latter model, where the tea is poured through a spout modelled from hazelnuts held between the two forepaws. Such models were clearly important as four teapots in the form of squirrels are listed in the 1770 inventory of the Japanese Palace, Dresden.

An example of the earlier model was in the Arnhold Collection, New York, see Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, London, 2008, no. 134. A similar early model was sold Bonhams, London, 4 December 2019, lot 54. Two examples of models similar to the present lot were sold from the collection of Sir Gawaine and Lady Baillie at Sotheby's, London, 1 May 2013, lots 74 and 75. A further example is in the Metropolitan Museum of Art, New York (64.101.199).

108

A MEISSEN PORCELAIN DUCK BUTTER-BOX AND COVER
CIRCA 1740-45, BLUE CROSSED SWORDS MARK AND IRON-RED 5. MARKS TO BOTH PIECES

Naturalistically modelled seated on a mound base, the cover with a duckling finial

4 1/8 in. (10.6 cm.) high

£2,000-3,000

US\$2,600-3,900

€2,200-3,300



108



109



109

A PAIR OF MEISSEN PORCELAIN MODELS OF RED SQUIRRELS
CIRCA 1750, BLUE CROSSED SWORDS MARK TO BACK OF BASES

Probably modelled by *J.J. Kändler*, seated on their haunches, one holding a nut in its forepaws, the other with a nut in its mouth, each wearing a black collar, the mound base applied with flowers and leaves, a black metal chain attaching the collar to the base

example with nut in its forepaws 7 3/4 in. (19.8 cm.) high

example with nut in its mouth 8 in. (21.2 cm.) high

(2)

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

Both models are illustrated and discussed by Melitta Kunze-Köllensperger, *Sammlung Ritter Kempiski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, pp. 76-78, no. 50 (squirrel with nut in its forepaws) and no. 51 (squirrel with nut in its mouth), where the author mentions that based on the evidence of the factory mould numbers 1275 and 1276, these squirrels were probably modelled in about 1749. According to Kändler's Taxa, he first modeled a pair of squirrels in August 1732: 'Zwei Eichhörnigen' (two squirrels) and afterwards in September 1733, 'Ein kleines Eichhörngen' (a small squirrel). An example of each model was sold in the Collection of Sir Gawaine & Lady Baillie, Sotheby's London, 1 May 2013, lots 76 and 77.



110

110

A MEISSEN PORCELAIN FIGURE OF AN ACTOR PLAYING THE BAGPIPES

CIRCA 1738, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler*, his bagpipes under one arm, wearing a long turquoise purple-lined cloak, a turquoise bow at his neck, a red jacket, blue breeches and yellow shoes, standing on a rocky mound base
6 $\frac{3}{4}$ in. (17.5 cm.) high

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

With Angela Gräfin von Wallwitz, Munich, 2004.
Patricia Hart Collection; sold Christie's, London, 26 November 2013, lot 83.

LITERATURE:

Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 14-15.

This figure is probably based on an engraving by Louis Surugue after a painting by Charles Antoine Coytel, entitled 'Dapäis'. Another example of this model was sold at Christie's, New York, 28 April - 7 May 2020, lot 263.

111

A MEISSEN PORCELAIN COMMEDIA DELL'ARTE GROUP OF COLOMBINE AND PANTALONE

CIRCA 1741-45

Modelled by *J.J. Kändler*, with Pantalone standing leaning towards the seated Columbine who is stroking his beard and holding a mask in her right hand, on a mound base applied with flowers and leaves
6 $\frac{3}{4}$ in. (16 cm.) high

£15,000-20,000

US\$20,000-26,000

€17,000-22,000

LITERATURE:

Ulrich Pietsch, *Passion for Meissen: Marouf Collection*, Stuttgart, 2010, no. 144.

This group was probably first modelled by Kändler in 1736 and an early version is illustrated by Rainer Rückert in, *Meissener Porzellan*, Munich, 1966, p. 206, no. 863. It appears to have been remodelled several times due to deterioration of the mould, with references to the reworking of the group appearing in Kändler's *Arbeitsberichte* in August 1738 and again in July 1741. This group was based on a 1723 engraving by Christoph Weigel, 'Troupe of Italian Comedians'. The woman can be identified as an actress and is most likely an innamorata playfully flirting or making fun of the elderly Pantalone.

An example is in the Victoria and Albert Museum, London (C.22-1984). For other examples of this model see Angela Gräfin von Wallwitz, *Celebrating Kändler, Meissen Porcelain Sculpture 1706 - 1775*, Munich, 2006, pp. 90-93, cat. 14 and Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, London, 2008, p. 262, no. 50. This group was based on a 1723 engraving by Christoph Weigel, 'Troupe of Italian Comedians'. The woman can be identified as an actress and is most likely an innamorata playfully flirting or making fun of the elderly Pantalone. An example of the third model is illustrated in Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, pp. 432-434, no. 316.



111

112

A MEISSEN PORCELAIN COMEDIA DELL'ARTE GROUP OF HARLEQUIN AND A LADY

CIRCA 1745-50

Modelled by *J.J. Kändler* with Harlequin in a conical hat, a slap-stick tucked into his belt, a lady seated before him at a table, a basket of cherries on her lap, feeding a parrot perched on the tripod table before her, another parrot in the tree above, on a mound base applied with flowers and foliage

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

This group is recorded in Kändler's Taxa for November - December 1745. An example of this group is in the Art Gallery of New South Wales, Sydney (assession no. L2012.63), and is illustrated by Richard Beresford, *Eighteenth-Century European Porcelain in the Kenneth Reed collection*, Sydney, 2012, cat. no. 28. Another example is illustrated Meredith Chilton, *Harlequin Unmasked*, Singapore, 2001, pp.312-313, no.115.

An example of this group from an Important Swiss Collection of European Porcelain was sold at Christie's, London, 21 February 2005, lot 106 and another from an Important German Collection was sold at Sotheby's, London, 14 April 2011, lot 402.



112

113

TWO MEISSEN PORCELAIN FIGURES OF THE DRUNKEN FISHERMAN AND A FISHERWOMAN

CIRCA 1738-50, BLUE CROSSED SWORDS MARK TO BACK OF BASES, ENAMEL O TO FISHERMAN

Modelled by *J.J. Kändler*, the inebriated fisherman leaning barefoot against a treestump, holding a fish in each hand, his white shirt open and bulging with fish, the fisherwoman standing barefoot, holding a large fish and a bucket of fish at her feet, each on a mound base

the fisherman 7¼ in. (18.4 cm.) high

the fisherwoman 7¼ in. (18.4 cm.) high

£2,500-4,000

US\$3,300-5,200
€2,800-4,400

A reference to the fisherman appears in Kändler's work notes of December 1738: '1 Fischer mit aufgewickelten Bein Kleidern, die Fische so er gefangen, trägt er theils in seinem Busen, Schubsacken und Händen, auf dem Rücken hat er einen Kober, worinnen Krebsse, welches alles zu sehen, und neben sich hat er ein Fischreisser liegen'. Kändler's Taxa for 1740-48 records the fisherwoman model: '1 Frau einen Karpffen in der Hand haltend, neben sich aber ein Fässgen, worinnen Aale liegen, stehen habend, welche zu dem Fischer accordiren soll, 3 Thlr.' For examples of both models see Rainer Rückert, *Meissener Porzellan*, Munich, 1966, pl. 224, no. 917 (fisherman) and no. 918 (fisherwoman). An example of the model of the fisherman was sold in these Rooms, 27-28 November 2012, lot 142; the fisherwoman model was sold in these Rooms, 10 June 2010, lot 64.



113



THE PROPERTY OF A LADY

114

**A SMALL BLUE JOHN CAMPANA-SHAPED VASE
EARLY 19TH CENTURY**

Of reddish colour with well-defined horizontal striation, the typical campana vase with an everted rim on a square black marble plinth, repairs to the rim 6½ in. (16.5 cm.) high

£3,000-5,000

US\$3,900-6,500
€3,300-5,500

PROVENANCE:

Thomas Sutton Esq. (d.1938) and thence by descent.

Thomas Sutton was second in a line of 'Fine art dealers and Art experts', who had premises in Piccadilly, Eastbourne and Lewes. He donated his large collection of tea caddies and canisters to the Victoria and Albert Museum in 1919.

115

**A SET OF SIX WILLIAM IV BRASS IMPERIAL MEASURES
1832**

Each engraved 'HUNDRED of BATTELL / SUSSEX / 1832', increasing in size from Imperial Half Gill up to Imperial Half Gallon

The Imperial half gallon 6¼ in. (16 cm.) high; 6¼ in. (16 cm.) diameter (6)

£5,000-8,000

US\$6,500-10,000
€5,500-8,800

The spelling of Battell seems to be an anomaly, though the names Battel and Battle were both seemingly used freely until the mid-19th century. In 1841 Joseph Haydn's *Dictionary of dates, and universal reference* gave an entry for 'Battel Abbey': 'Founded by William the Conqueror on the plain where the battle of Hastings was fought, October 14, 1066'.



115

PROPERTY OF A NOBLEMAN

***116**

**A FIVE-PIECE GARNITURE OF BLUE-JOHN AND ALABASTER
URNS AND COLUMNS**
SECOND QUARTER 19TH CENTURY

Comprising a large urn with part-reeded body inset with blue-joã fluting, on a fluorspar and Ashford black marble plinth; a pair of tapering columns surmounted by vases on blue-joã and Ashford black marble plinths; and a pair of small urns matching the larger on blue-joã and Ashford black marble plinths

19½ in. (49.5 cm.) high; 18½ in. (47 cm.) high; and 11¼ in. (28.5 cm.) high respectively

(5)

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Princess Helena Sergevna Scherbatoff (1826-55), married to Gustaf of Nordin (1799-1867) in St. Petersburg in 1846.

By descent to their daughter Olga (1847-95), married to count Carl Gustaf Lewenhaupt (1834-1908), Aske Mansion, Hatuna Socken, county of Uppsala, Sweden.

Thence by descent.

Anonymous sale, Christie's, London, 4 June 1998, lots 1-3.





117

■117

A GEORGE II PLAN OF LONDON MOUNTED ON A THREE-LEAF SCREEN

BY JOHN ROCQUE, 1746, THE FRAME 20TH CENTURY

The map titled 'An Exact Survey ... CITYS of LONDON / WESTMINSTER ... Borough of SOUTHWARK and the / COUNTRY NEAR TEN MILES ROUND B...N IN 1741 & ENDED IN 1745 / BY JOHN ROCQUE LAND SURVEYOR & EN...U'D BY RICHARD PARR', with a dedication cartouche 'To the Right Honourable / Richard Boyle / Earl of Burlington & Cork Viscount Dungarvon / Baron Clifford of Lanesborough and Baron Youghall, / One of his Majesty's most honourable Privy Council, / And Knight of the Most Noble Order of the Garter. / This Map is humbly Dedicated by / his Lordships Most obedient and / humble servant J Rocques', the hinged wood frame with brass corner spandrels, backed with gold velvet

Each leaf 76¾ in. (195 cm.) high; 33¼ in. (84.5 cm.) wide

£2,000-4,000

US\$2,600-5,200
€2,200-4,400



PROVENANCE:

By repute from Osterley House, Middlesex, as part of the divorce settlement between Lord and Lady Jersey (American actress Virginia Cherrill) in the 1940's.

Acquired from a Private Collection, Santa Barbara, USA.

Rocque's important large-scale survey of London was the first 'post-fire' map to be made since William Morgan's plan of 1682, and the primary topographical record of mid-18th-century London. Joâ Rocque, a Huguenot, had come to London c. 1730, and having trained as a surveyor and engraver made estate surveys of Kensington Gardens and Hampton Court. By 1737 Rocque had moved to mapping towns and counties, beginning his ambitious survey of the entire built-up area of London in 1737, which was to take nine years to complete.



118

■118

A GEORGE II MAHOGANY BACHELOR'S CHEST

CIRCA 1730-40

The hinged flap top supported by lopers above four graduated long drawers with original bail handles on bracket feet, repairs to feet

33 in. (84 cm.) high; 34 in. (87 cm.) wide; 15¼ in. (39 cm.) deep

£8,000-12,000

US\$11,000-16,000
€8,800-13,000



■119

A PAIR OF 'JUPITER' STRIPPED PINE AND MARBLE EAGLE CONSOLE TABLES

THE EAGLES POSSIBLY RE-USED FROM EARLIER (18TH CENTURY) TABLES, FRIEZES AND PLINTHS EARLY 20TH CENTURY, AFTER THE DESIGN BY FRANCIS BRODIE

Each with an 18th century rectangular breccia marble top above a Greek key and foliate frieze, the eagle with spread wings displayed on a rock, the plinth with rosette-carved edge, one with blue chalk inscription to plinth, traces of gesso and old repairs to the eagles

36 in. (92 cm.) high; 37¾ in. (96 cm.) wide; 19½ in. (49 cm.) deep (2)

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

This 'Jupiter' eagle console table, appropriate for a 'Roman' banqueting hall, recalls Ovid's *Metamorphoses* of the history of the shepherd Ganymede who was borne aloft by an eagle to serve as Jupiter's attendant at the banquet of the Gods. The pattern may have been invented by Lord Burlington's protégé, the artist architect William Kent (d. 1748), who featured Roman eagles in his illustrations for Alexander Pope's 1725 translation of Homer's *Odyssey*.

The Edinburgh cabinet-maker Francis Brodie featured a related eagle table on his tradesheet, published in 1739 (F. Bamford, *Dictionary of Edinburgh Furniture-Makers*, Leeds, 1983, pl. 24A) and a set of three corresponding to the design was probably supplied by Brodie for Innes House, Morayshire (*ibid.* pl.24B). Eagle consoles with a secure 18th century provenance are rare though another notable pair, originally at Glemham Hall, Suffolk and probably supplied to Dudley North about 1725 following the remodelling of his recently purchased house were sold anonymously Christie's, New York, 13 April, 2016, lot 30 (\$245,000 including premium). Another related single eagle console table was sold from Faringdon House, Christie's, London 12 April, 2018, lot 79 (£27,500 including premium).



A similar table illustrated in Francis Brodie's tradesheet

■120

A SET OF FOURTEEN REGENCY MAHOGANY DINING-CHAIRS

CIRCA 1800

Including a pair of armchairs, each with a curved tablet top rail above slender turned, reeded and foliate-carved spindles, the padded seats covered in green buttoned and close-nailed cotton, on tapering turned and reeded legs, some with paper labels typed 'Westmacott / J92763 / 23.10.64', some bearing Apter Fredericks' trade label, repairs and restoration

The armchairs 33½ in. (85 cm.) high; 22½ in. (57 cm.) wide; 21 in. (54 cm.) deep (14)

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Westmacott, circa 1964.

With Apter Fredericks Ltd., London.

The pattern for these chairs was invented by Thomas Sheraton who illustrated a design featuring tapering reeded and turned spindles as found on the present lot in *The Cabinet-Maker and Upholsterer's Drawing Book*, 1793 (illustrated E. White, *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 1990, p. 92, plate XXVI).



■121

A GEORGE III GILTWOOD HANGING CABINET

CIRCA 1775, THE CRESTING CIRCA 1755 AND RE-USED

The pagoda crestring hung with bells supported by foliate scrolls and strapwork and with urn finials, above a pair of astragal-glazed doors, the interior blue-painted

49.1.2 in. (126 cm.) high, 49 in. (124 cm.) wide; 9 in. (23 cm.) deep

£4,000-6,000

US\$5,200-7,800

€4,400-6,600



■122

A GEORGE III BREAKFRONT SIDE CABINET

CIRCA 1760

With a moulded top and central serpentine-fronted bank of five graduated drawers, with rococo brass handles, with a cupboard to each side enclosing seven adjustable shelves, on a moulded plinth, possibly originally fitted into a window bay

33½ in. (85 cm.) high; 40 in. (101 cm.) wide; 14½ in. (37 cm.) deep

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

The serpentine-fronted cabinet fitted with a central bank of drawers flanked by doors relates to Thomas Chippendale's design for a French Commode Table published in the third edition of his *Director*, 1762 (pl. LXIX). A commode corresponding more closely to Chippendale's design was possibly supplied to Sir Joā Ramsden for Byram Hall, Ferrybridge, Yorks, by the Wakefield cabinet-makers Messrs Wright and Elwick. It descended in the family until sold at Christie's, 16 February 1950, lot 127, thereafter passing through the hands of dealers and collectors until sold again Christie's, London 14 May 2003, lot 70 (£100,450 including premium). Another with a different arrangement of drawers but other features associated with Chippendale's workshop, was almost certainly supplied in the early 1760s to Sir William Baker for Bayfordbury, Herts, and again passed by descent in the family. It was sold at Christie's, London, 23 April 1998, lot 133 (£20,700 including premium) and again by Joseph and Laverne Scheiszler, Christie's, New York, 21 October 1999, lot 145 (\$40,250 including premium).



122

■123

A SCOTTISH REGENCY MAHOGANY EXTENDING DINING-TABLE

EARLY 19TH CENTURY

The rounded rectangular top with six additional leaves, the end sections with bead-and-reel edged friezes, on tapering turned and reeded legs with brass caps and castors

28¾ in. (73 cm.) high; 52 in. (132 cm.) wide; 147½ in. (375 cm.) long extended

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

Gillows patented their Imperial dining-table in 1804 in which a variable number of loose leaves were fitted between fixed end leaves and initially with as many as ten or twelve legs to support the central leaves. Within a few years the design largely superseded most earlier ones and it remained popular such that another drawing of an improved version of the table by Ferguson & Co, successor to the Gillow family business, is dated as late as 1849 (see Susan E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol.I, pp. 243-246).



PROPERTY OF A GENTLEMAN (LOTS 124 - 126)

■124

A PAIR OF WILLIAM IV MAHOGANY PEDESTAL CABINETS
ATTRIBUTED TO GILLOWS, CIRCA 1835

Each with a lotus-leaf, cavetto and beaded frieze above a panelled door, one enclosing a lead-lined cellaret, the other with two red velvet-lined shelves, and flanked by acanthus and lotus-lapetted channelled pilasters, on beaded and moulded plinths

44 in. (112 cm.) high; 30 in. (77 cm.) wide; 23¾ in. (60 cm.) deep

£6,000-9,000

US\$7,800-12,000

€6,600-9,900

PROVENANCE:

Acquired from Joã King, Much Wenlock, Shropshire, 14 December 1994.



124

■125

A GEORGE II MAHOGANY BOW-BACK ARMCHAIR
MID 18TH CENTURY

The curved crest-rail above a rectangular splat and turned spindles and a saddle seat, on cabriole legs with pad feet, restorations to splat and crest rail
33½ in. (85 cm.) high; 27 in. (69 cm.) wide; 19 in. (49 cm.) deep

£4,000-6,000

US\$5,200-7,800

€4,400-6,600

PROVENANCE:

Acquired from Avon Antiques, Bradford on Avon, Wiltshire.



125

■126

A GEORGE II MAHOGANY TRIPOD TABLE
CIRCA 1750, POSSIBLY IRISH

The circular one-piece tilt-top above a birdcage and baluster-turned pedestal, the tripod base with cabriole legs issuing from the mouths of beasts' and with lion-paw feet with inset wooden castors

£5,000-8,000

US\$6,500-10,000

€5,500-8,800



126



PROPERTY OF A LADY (LOTS 127 - 129)

■127

A PAIR OF GEORGE II WALNUT ARMCHAIRS

ATTRIBUTED TO WRIGHT & ELWICK OR PAUL SAUNDERS, CIRCA 1750

The foliate-carved and beaded top rail above a padded back, arms and seat, flanked by foliate-carved arms with scrolled terminals, the shaped front rail centred by clasped acanthus and the foliate cabriole legs terminating in scrolled feet, one labelled 'EGR' and inscribed '393'
37 in. (94 cm.) high; 28 in. (71 cm.) wide; 27½ in. (70 cm.) deep (2)

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

PROVENANCE:

Acquired in the mid-20th century and thence by descent

COMPARATIVE LITERATURE:

C. Claxton-Stevens and S. Whittington, *18th Century English Furniture The Norman Adams Collection*, rev. ed. 1985, p.38.

This pair of George II walnut armchairs is probably by Wright & Elwick of Wakefield (active from 1748). Richard Wright of Wright & Elwick initially worked with Paul Saunders (1722 - 71), one of the most important and prolific London cabinet/chair-makers in the 1750s and 1760s, from 1757 Tapestry Maker to His Majesty, at 'The Royal Soho Manufactory, Soho Square'. Saunders and his early business partner, George Smith Bradshaw (1717 - 1812), took possession of William Bradshaw's cabinet-making workshop at 59 Greek Street, Soho, in circa 1755, acquiring the stock and pattern books. Thus, there are some similarities in the carved motifs employed by William Bradshaw, Saunders and Wright & Elwick. For example, a variation of a clasped acanthus motif displayed on chair legs features on a set of four tapestry-covered armchairs probably supplied by Bradshaw, originally at

Chesterfield House, London, now in the Metropolitan Museum of Art, New York; on two sets of dining-chairs supplied by Saunders to the 1st Earl of Leicester for Holkham Hall, Norfolk between 1755-58, and on a set of twelve mahogany dining chairs, possibly by Wright & Elwick, at Nostell Priory, Yorkshire (G. Beard, 'Furniture Maker and Tapestry Weaver', *Metropolitan Museum Journal*, vol. 37, 2002, p. 168, fig. 1; A. Coleridge, 'Some Mid-Georgian Cabinet-Makers at Holkham', *Apollo*, February, 1964, figs. 1 and 2; National Trust NT 959745). The Nostell Priory chairs bear a comparable carved cartouche to that found on the seat-rails of the present chairs. The latter relate in turn to a set of dining-chairs from Kippax Park, Yorkshire, also thought to have been supplied by the firm (Moss Harris & Sons, *The English Chair*, London, 1946, p. 123, plate LI).

Seat-furniture of the same pattern was formerly at Swaines Hill Manor, Hampshire, and a sofa and pair of armchairs from this suite sold from the collection of The late Marjorie Wiggin Prescott, Belle Haven, Greenwich, CT, USA (illustrated R. Edwards, C. Claxton-Stevens and S. Whittington, *18th Century English Furniture The Norman Adams Collection*, Woodbridge, 1983, pp. 38 & 39; Christie's, New York, 31 January 1981, lot 354). The sofa was sold again, Christie's, London, 11 May - 1 June 2020, lot 108 (£10,000 including premium).

Armchairs of this model but with straight rather than serpentine front seat-rails include a set formerly at Browsholme Hall, Lancashire, sold Christie's, London, 15 May 1958, lot 55 (four armchairs). These chairs were thought to have formed part of a suite of furniture introduced to the house by Edward Parker (d. 1794) following his inheritance of the estate in 1754. These chairs were later in the Leidesdorf Collection, sold Sotheby's, London, 27 June 1974, lot 71 (four armchairs). Two pairs, possibly from the Browsholme suite, sold 'Estate of Ogden Phipps', Sotheby's New York, 19 October 2002, lot 52 (\$207,500 inc. premium) and lot 53 (\$119,500 inc. premium); lot 53 sold again, Christie's, New York, 21 June 2012, lot 1072 (\$100,500).



128



■128

A PAIR OF GEORGE II WALNUT ARMCHAIRS

ATTRIBUTED TO WRIGHT & ELWICK OR PAUL SAUNDERS, CIRCA 1750

Another pair, *en suite* with lot 127, one labelled 'EGR' and inscribed '393', one chair with later scrolls to back feet

37 in. (94 cm.) high; 28 in. (71 cm.) wide; 27½ in. (70 cm.) deep (2)

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Acquired in the mid-20th century and thence by descent.

COMPARATIVE LITERATURE:

C. Claxton-Stevens and S. Whittington, *18th Century English Furniture The Norman Adams Collection*, rev. ed. 1985, p.38.

■129

A GEORGE II WALNUT ARMCHAIR

ATTRIBUTED TO WRIGHT & ELWICK OR PAUL SAUNDERS, CIRCA 1750

Another, similar to lots 127 and 128, minor differences in detail
37 in. (94 cm.) high; 28 in. (71 cm.) wide; 27½ in. (70 cm.) deep

£6,000-9,000

US\$7,800-12,000

€6,600-9,900

PROVENANCE:

Acquired in the mid-20th century and thence by descent.

COMPARATIVE LITERATURE:

C. Claxton-Stevens and S. Whittington, *18th Century English Furniture The Norman Adams Collection*, rev. ed. 1985, p.38.



129



130

PROPERTY OF A LADY OF TITLE (LOTS 130 - 135)

130
A PAIR OF GEORGE III PALE GREY AND BLUE-PAINTED OPEN
ARMCHAIRS
 CIRCA 1780 - 90

The frames fluted throughout, each with an oval padded back, part-padded and downcurved arms above a serpentine seat, upholstered in green silk velvet, on tapering turned and fluted legs, the decoration apparently original, with hand-written labels '6449'

36½ in. (93 cm.) high; 24 in. (61 cm.) wide; 25 in. (64 cm.) deep (2)

£4,000-6,000

US\$5,200-7,800
 €4,400-6,600

PROVENANCE:

Acquired from Christopher Gibbs.

131
A PAIR OF WILLIAM & MARY BLACK AND GILT-JAPANNED
STOOLS
 LATE 17TH CENTURY

Decorated throughout with Chinese scenes, birds and foliage, each with a caned seat and buttoned squab cushion on turned and square-section legs joined by pierced and turned stretchers, six turned feet replaced, decoration refreshed

19 in. (49 cm.) high; 19¾ in. (50 cm.) wide; 15¾ in. (40 cm.) deep (2)

£6,000-10,000

US\$7,800-13,000
 €6,600-11,000

PROVENANCE:

Almost certainly Sir Joã Germain, Bt. (d. 1718), Drayton House, Northamptonshire and thence by descent with the Stopford Sackville family, Drayton House, Northants.
 Acquired from David Mlinaric.



131



Drayton House © Country Life

■132

A SET OF FOUR REGENCY WHITE-PAINTED OPEN ARMCHAIRS

AFTER A DESIGN BY HENRY HOLLAND, CIRCA 1800-1810

Each with a padded back and scrolled arms above a padded seat, upholstered in pale green moire cotton, on turned tapering legs with brass caps and castors, numbered I, III, XIX and XX, previously black-painted and parcel-gilt

36 in. (92 cm.) high; 23½ in. (60 cm.) wide; 24½ in. (62 cm.) deep (4)

£6,000-10,000

US\$7,800-13,000

€6,600-11,000

PROVENANCE:

R.J.Compton Esq., Newby Hall, Yorkshire.
Acquired from Christopher Gibbs.



132

The design of these armchairs can be attributed to the architect Henry Holland (d.1806) on the strength of a significant group of provenanced related chairs including four giltwood chairs commissioned around 1796 - 99 by William Lee Antoine for the drawing room at Colworth House, Beds, and, from 1796, four giltwood chairs for the wealthy brewer, Samuel Whitbread II for Southill House, Beds, (illustrated E.T. Joy, *English Furniture 1800-1851*, London, 1989, pp, 42, 44). An extensive suite of seat furniture of simulated rosewood and including armchairs of similar pattern was commissioned in the early 19th century by either Edward, 1st Earl of Harewood (d.1820) or his son, Edward 'Beau', Viscount Lascelles (d.1814) for Harewood House, Hanover Square, London, or for Harewood House, Yorks, while a similar armchair with a was sold from Woburn Abbey, Beds, Christie's house sale, 20/21 September 2004, lot 154.

Holland was arguably the finest architect of the late 18th and early 19th centuries, enjoying the patronage of numerous wealthy and informed clients. He was employed by the Prince Regent in creating the Royal interiors at Carlton House (1783-96) and Brighton Pavilion (1786-87), and as well as those mentioned above, was employed at Althorp, Northants, and Albany (formerly Melbourne House) London. Although he was not employed at Newby Hall, the chairs would have been appropriate for refurbished interiors created by Lord Grantham after he inherited the house from William Weddell in 1792.



Newby Hall © Country Life

■133

AN ITALIAN SCAGLIOLA AND 'REGENCY' GILT-COMPOSITION CENTRE TABLE

THE TOP LATE 18TH / EARLY 19TH CENTURY, THE BASE NORTH EUROPEAN OR IRISH, EARLY 19TH CENTURY

The scagliola centred by an 'Etruscan' panel depicting two winged Victories and a musician playing the aulos, with four blue and white panels depicting pairs of confronting winged beasts, with vase roundels to the corners and swags of berried vines, all within a ribbon and rosette border and an applied brass foliate edge, supported by scrolled brackets and turned acanthus-wrapped supports with bands of anthemion and bullrushes, on similar splayed and scrolled feet with inset castors

30 in. (77 cm.) high; 48½ in. (123 cm.) wide; 24¾ in. (63 cm.) deep

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

PROVENANCE:

Acquired from Christopher Gibbs.



133



134

PROPERTY OF A LADY OF TITLE (LOTS 130 - 135)

■134

A GERMAN SILVER-METAL MOUNTED, GREEN-PAINTED AND PARCEL-GILT MIRROR

19TH CENTURY, IN THE MANNER OF FRANCOIS DE CUVILLIES

Decorated overall with applied trailing acanthus, flowers, C-scrolls, rockwork and shells, with a shaped cresting and arched canopy hung with lambrequins above a later arched, bevelled plate, 65 x 41 in. (165 x 104 cm.)

£6,000-9,000

US\$7,800-12,000
€6,600-9,900

PROVENANCE:

Acquired from James Graham-Stewart, London.

The offered lot bears close similarities to furniture attributed to designs executed by the Flemish architect and decorator François de Cuvilliers the Elder (1695-1768). In 1715, de Cuvilliers was summoned to the royal court by Maximilian II Emanuel of Bavaria to design furniture and boiseries. These were characteristically influenced by the Regence style popular in Paris but embellished upon to adapt to the German courtly ambience. This is most notably expressed in the work executed by de Cuvilliers for the Residenz, Munich, as well as in designs for the interiors at Schloss Bruhl. (See a *Spiegelkabinett* designed by de Cuvilliers at the Schlosschen Falkenlust, Bruhl, illustrated in H. Kriesel, *Die Kunst des deutschen Möbels*, 1970, vol. II, figs. 469-471).

■135

A DAMASCUS INLAID AND PAINTED CIRCULAR CENTRE TABLE

MID 19TH CENTURY

The circular tilt-top elaborately inlaid with geometric ornament and panels of calligraphy on a baluster-turned pedestal and shaped triangular base with turned feet

29 in. (74 cm.) high; 32 in. (82 cm.) diameter

£4,000-6,000

US\$5,200-7,800
€4,400-6,600

PROVENANCE:

Acquired from Christopher Gibbs.



135





PROPERTY FROM A DISTINGUISHED COLLECTION

■136

A GEORGE III MAHOGANY FOUR-POST BED

CIRCA 1780

The fluted and turned posts carved with stiff leaves and urns issuing flowering foliage, hung with yellow silk

101½ in. (257 cm.) high; 70 in. (177.5 cm.) wide 85 in. (216 cm.) deep

£10,000-15,000

US\$13,000-19,000

€11,000-16,000



■137

**A GEORGE III BRASS-MOUNTED MAHOGANY SERPENTINE
COMMODOE**

ATTRIBUTED TO HENRY HILL OF MARLBOROUGH, CIRCA 1770

The moulded top above three graduated long drawers, the top drawer with a green baize-lined slide and fitted compartments, with a waved apron, the angles with foliate chutes trailing to scrolling sabots, remains of paper label to underside 'Rushby', restorations to the slide
32 in. (81.5 cm.) high, 45 in. (114.5 cm.) wide, 24 1/2 in. (62 cm.) deep

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

The distinctive profile of the angles and shaped apron of this commode together with the book-matched flame mahogany veneers and characteristic pierced cast brass mounts suggest a firm attribution to Henry Hill of Marlborough (d. 1778) supported by a group of commodes and tables discussed by Lucy Wood in *Catalogue of Commodes*, London, 1994, pp. 64 - 73, no. 4. Hill's clients were predominantly local patrons from Wiltshire, such as Paul Methuen of Corsham Court, the Duke of Somerset at Maiden Bradley and Lord Bruce (later Marquis of Ailesbury) of Tottenham Park; a sole

anomaly being the London commission for Sir Joã Delaval. The construction of this commode mirrors to a large extent that of others by or ascribed to Hill; with back boards of horizontal pine, and 'the characteristic combination of' mahogany drawer linings and pine drawer bottoms (L. Wood, 'Furniture for Lord Delaval: Metropolitan and Provincial', *Furniture History*, vol. 26, 1990, pp. 205-206). The practice of veneering the insides of the drawer fronts also appears to be characteristic of Hill's workshop.

The angle mounts and *sabots* are French in inspiration. A marquetry commode at Maiden Bradley, firmly attributed to Hill based on substantial but unspecified payments made to the cabinet-maker in 1764 and between 1770 and 1771, has identical angle mounts and *sabots* (*ibid.*, fig. 8), as does another marquetry commode, now in the Lady Lever Art Gallery (Wood, *op. cit.*, *Catalogue of Commodes*). A pair of closely-related commodes with book-matched flame mahogany veneers sold Christie's, Godmersham Park sale, 6-9 June 1983, lot 130 (£29,920 including premium) (illustrated Wood, *op. cit.*, 'Furniture for Lord Delaval', fig. 20), another was sold from the Samuel Messer Collection, Christie's, London, 5 December 1991, lot 118 (£49,500 including premium) and another of sabicu and marquetry, sold anonymously Christie's, London, 22 May 2014, lot 1156 (£37,500 including premium).

■138

**A WILLIAM IV PATINATED AND GILT BRONZE AND CUT GLASS TWENTY-FOUR LIGHT CHANDELIER
CIRCA 1835**

The vase-shaped and columnar shaft with scrolled foliate clasps and winged masks above a dish supporting twelve scrolled foliate branches each with two nozzles with serrated leaf drip-pans hung with glass finger drops, with a foliate and rosette pendant below, all suspended from six rods with lotus clasps, drilled for electricity, branches numbered 1 to 12

67 in. (170 cm.) high; 48½ in. (123 cm.) diameter

£12,000-18,000

US\$16,000-23,000
€14,000-20,000



138

■139

**A GEORGE II MAHOGANY SIDE CABINET
CIRCA 1780**

The portor marble top above a pair of doors applied with a gadrooned frame with incurved corners and rosettes to each corner, enclosing three shelves, two adjustable, on a plinth base

33¾ in. (86 cm.) high; 46¼ in. (117.5 cm.) wide; 16 in. (40.5 cm.) deep

£4,000-6,000

US\$5,200-7,700
€4,400-6,600



139



***140**

**A GEORGE III ORMOLU TIMEPIECE
TABLE CABINET**

IN THE MANNER OF JAMES COX, LATE 18TH
CENTURY

The white enamel dial with paste-set bezel mounted within a garland supported by an eagle within naturalistic fronds and raised on two paste-set bands, the square section cabinet below engraved overall with birds, insects and foliage, each side with a pair of doors, the front enclosing four silk-lined drawers, the lower drawer fitted with a compass, the sides and rear opening to reveal later panels, raised overall on four elephants above the stepped plinth base incorporating two further drawers, the watch movement with chain fusee and engraved backcock, signed 'Wm. Bird, London' and numbered '2800'

11¼ in. (28.5 cm.) high; 5¼ in. (13.4 cm.) wide; 5¼ in. (13.4 cm.) deep

£25,000-35,000

US\$33,000-45,000
€28,000-38,000

This George III ormolu timepiece table cabinet, in the manner of the London jeweller, gold/silversmith and automata supplier, the pre-eminent and entrepreneurial James Cox (c. 1723-1800) of 103 Shoe Lane, London, is possibly the pair to one sold Sotheby's, New York, 18 October 2006, lot 355 (\$66,000 inc. premium); the eagle heads face each other, and the watch dials appear similar although no watch maker was recorded in 2006. The opening doors to the sides and back of the present piece originally contained erotic panels, but have now been replaced with more modern etched panels. The present timepiece table cabinet rests on four exotic elephant feet – a model Cox termed 'the Asiatick taste' – zoomorphic figures that are very close to those customarily used by Cox. Two models of elephants reoccur, one with an upward trunk, as on this example, and on two further examples; a Cox timepiece table cabinet in the Gilbert Collection at the Victoria & Albert Museum, London (I. White, *English Clocks for the Eastern Markets*, Ticehurst, 2012, p. 168, fig. 7.5a) and a musical automaton clock illustrated R. Smith, 'James Cox (c. 1723-1800: A Revised Biography)', *The Burlington Magazine*, June, 2000, p. 356, fig. 19). The other model of elephant has a downward trunk, such as the one sold 'Classic Art Evening Sale: Antiquity to 20th Century', Christie's, London, 29 July 2020, lot 53 (£443,250 inc. premium). A timepiece of this model was offered at Bonhams, London, 18 November 2008, lot 14.



■141

**A PAIR OF GEORGE III WHITE-PAINTED AND PARCEL-GILT
OPEN ARMCHAIRS**

ATTRIBUTED TO GILLOWS, CIRCA 1785

Each with oval back enclosing a pierced anthemion, above a padded serpentine seat upholstered in blue and brown acorn-pattern fabric, flanked by foliate-carved and scrolling arms, the fluted apron on ring-turned tapering fluted legs, brass caps and castors, re-decorated, minor restorations, with batten carrying holes, cramp locations and later blocks
36 in. (91.5 cm.) high; 27¼ in. (70.5 cm.) wide; 19 in. (48 cm.) deep (2)

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Sir Geoffrey Codrington, K.C.V.O, D.S.O., Roche Court, Salisbury, Wiltshire (The Drawing Room).
sold Humberts, King and Chasemore house sale, 23 October 1978, lot 1284 (a set of five).

Anonymous sale; Christie's, London, 9 July 1998, lot 82.

Visions of Collecting; Christie's, London, 19 September 2019, lot 135.

Designed in the George III 'antique' manner promoted by the architect James Wyatt (d. 1813), with pierced anthemion splat, the armchairs correspond directly to a pattern dated March 1785 and drawn by Gillow of Lancaster in their *Estimate Sketch Books* (see S. Stuart; *Gillows of Lancaster and London 1730-1840*, London, 2008, p. 175 and a related design p. 135). The basic pattern, however, was in existence earlier, featuring in 1775-80 on the trade card of Vickers and Routledge of Conduit Street, London (published in A. Heal, *The London Furniture Makers*, London, 1953, p. 72, pl. 9), as well as on the related suite of seat-furniture supplied to Lyonel, 5th Earl of Dysart for Ham House, Surrey around 1780 (P. Thornton, 'Ham House', *Furniture History*, 1980, fig. 188).

An identical suite of seat-furniture, comprising both open armchairs and matching window-seats was supplied by Gillow to George, 4th Earl and 1st Marquess Cholmondeley (1749-1827) for Cholmondeley Castle, Cheshire, now at Houghton Hall. They are illustrated in P. Macquoid, *The Age of Satinwood*, London, 1908, figs. 102 and 115.

A pair of giltwood armchairs of this model was sold anonymously at Christie's, New York, 30 January 1982, lot 165 (\$14,850), whilst a pair of side chairs *en suite* was sold anonymously in these Rooms, 13 April 1989, lot 30 (£6,380).

ROCHE COURT, WINTERSLOW, WILTSHIRE

Roche Court, Winterslow, Wiltshire is a Grade II listed house designed in 1804-1805 by Charles Heathcote Tatham (1772-1842), who trained under Henry Holland, for Francis Thomas Egerton. In 1792 George III granted Francis Thomas Hayter, heir to the Roche Court Estate permission to formerly change his name to that of his uncle, Dodington Egerton (d. 1797), a gentleman of the Privy Council, who without issue wanted the link to his prestigious family, the Dukes and Earls of Bridgewater preserved. In 1861 the Roche Court estate passed to a cousin of Francis Thomas Egerton, Frances Elizabeth Eyre, dowager Countess Nelson (d. 1878), with limitation upon her death to Horatio, 3rd Earl Nelson (1823-1913). It remained in the possession of the Nelson family until 1925. In 1938 the property passed into the possession of the Codrington family whose ancestors were closely involved in the naval battles of Trafalgar in 1805, Navarino in 1827, the Crimean War and the South African War. The contents were sold in 1978 upon the death of Sir Geoffrey Codrington, K.C.V.O, D.S.O. (1888-1973), former Sheriff of Wiltshire (1955) and author of military history. Roche Court is now a sculpture park and home to the New Art Centre.



142

■142

A REGENCY MAHOGANY OPEN BOOKCASE
ATTRIBUTED TO GILLOWS, EARLY 19TH
CENTURY

Of four graduated open shelves and a mahogany-lined drawer, the lower shelf flanked by tapering reeded columns with turned finials, on turned tapering legs with brass caps and castors
49 in. (125 cm.) high, 31½ in. (80 cm.) wide; 14 in. (36 cm.) deep

£4,000-6,000

US\$5,200-7,800
€4,400-6,600

In 1801, Gillows of London and Lancaster supplied a closely related pair of bookcases to Luke Dillon, 2nd Lord Clonbrock to furnish his new library at his ancestral home, Clonbrock in Co. Galway. They were sold by Mr and Mrs Luke Dillon-Mahon, Clonbrock, Christie's house sale, 1 November 1976, lot 12. Another very similar pair, probably supplied to Robert Ferguson, M.P. (d. 1840) for Raith House, Kirkcaldy, Fife, was sold anonymously, Christie's, London, 6 July 2000, lot 84 (£75,250 including premium). Another was sold by Michael Lipitch, Christie's, London, 4 October 2001, lot 97 (£10,575 including premium). The fashionable 'moving bookcase' of this type featured in Thomas Sheraton's *Appendix to the Cabinet-Maker and Upholsterer's Drawing Book*, 1802 (pl. 23).

■143

**A PAIR OF REGENCY MAHOGANY AND
CANED BERGERES**
ATTRIBUTED TO GILLOWS, EARLY 19TH
CENTURY

Each with a curved back with incised panels and a leather-covered loose cushion above a panelled and reeded front rail and similar sabre legs with brass caps and castors, one chair stamped 'S'
36 in. (92 cm.) high; 21½ in. (52 cm.) wide; 24 in. (61 cm.) deep (2)

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

PROVENANCE:

Acquired from Norman Adams Ltd, London, 24 May 1973.

This form of *bergère* was named a 'curricule', after the Roman magistrate or consul's seat, by Thomas Sheraton in *The Cabinet Dictionary*, London, 1803. The name was adopted by Gillows of London and Lancaster, who supplied five chairs of this model between 1811 and 1812 to Wilbraham Egerton for Tatton Park, Cheshire, at a cost of £5 each and intended for bedrooms and dressing-rooms (N. Goodison and J. Hardy, 'Gillows at Tatton Park', *Furniture History*, 1970, pl. 16A and S. Bourne, 'Gillow Chairs and Fashion', *Exhibition Catalogue*, Blackburn, 1991, pp. 32-33.

Related chairs were sold from Endsleigh, Devon, Christie's house sale, 20-21 September 2004, lot 848, a pair made in elm (£11,950 including premium), and another pair of mahogany, from the collection of Mr. & Mrs. Anthony Coleridge, Christie's, London, 27 May 201, lot 72 (£11,250 including premium).



143

112

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■144

**A LATE REGENCY ORMOLU AND CUT-GLASS
EIGHT LIGHT CHANDELIER**

CIRCA 1820 AND LATER

The dished corona hung with long 'finger' drops above spreading cascades of faceted drops, the frame supporting foliate S-scroll branches with lobed drip-pans and tulip-shaped nozzles, with diminishing tiers of long drops and a faceted ball pendant, restorations and replacement

40 in. (102 cm.) high; 29½ in (75 cm.) diameter

£4,000-6,000

US\$5,200-7,800

€4,400-6,600

PROVENANCE:

By repute Kensington Palace, London.

With Asprey, London.

Acquired by the present owner from Charles Morrison, York, c. 1970.

In its overall design, with spreading waterfall 'tent-chain' body and tiered needle-hung canopy, these chandeliers are extremely closely related to the documented *oeuvre* of Joã Blades. Blades' name first appears in the *London Guide* for 1783 at 5 Ludgate Hill, where he remained until his death in 1829. By 1797, he was commissioned by the Draper's Company to supply a pair of chandeliers for the Court Room, where they remain to this day.

Blades was perhaps unique in retaining the services of a designer, the architect J.B. Papworth, who also designed the firm's elaborate new showrooms in 1823, illustrated in Ackerman's *Depository of the Arts* of 1823. Blades built up a strong export trade, particularly to India and the Middle East, and eventually a branch of the firm, Blades and Matthews, was established in Calcutta.

A similar 12-light chandelier, corresponding to a design signed and dated 'Joã Blades 1828' and originally supplied to a house in Scotland, was exhibited by Stair & Company at the Grosvenor House Antiques Fair, 1984, *Catalogue*, p.94 and is discussed in M. Mortimer, *The English Glass Chandelier*, Woodbridge, 2000, pl.80.

Two similar chandeliers, of eight and six-lights respectively, were sold anonymously Christie's, 14 May 2003, lots 262 (£5,377,50 including premium) and 263 (£3,346 including premium).

PROPERTY OF A LADY

■145

A GILTWOOD SERPENTINE CONSOLE TABLE

CIRCA 1740, POSSIBLY NORTH EUROPEAN OR GERMAN

The later mottled brown marble top above a pierced and scrolled foliate and rockwork apron hung with flower-garlands and centred by an asymmetric cartouche, on cabriole legs headed by cabochons and foliage and with scrolled feet, regilt

33½ in. (85 cm.) high; 52 (132 cm.) wide; 24 in. (62 cm.) deep

£6,000-9,000

US\$7,800-12,000

€6,600-9,900

PROVENANCE:

Acquired from Denys Wrey, London.

The design of this table recalls the exuberant and asymmetrical Rococo patterns for *Konsoltisches* by Johann Michael Hoppenhaupt II of the 1750s (H. Kreisler, G. Himmelheber, *Die Kunst des deutschen Mobels: Spätbarock und Rokoko*, Munich, 1983, fig. 762).



144



145



■~*146

**AN EARLY VICTORIAN 'ANTIQUARIAN'
EBONISED AND IVORY-MOUNTED
TRIPOD TABLE FRAMING A PENCIL
DRAWING ON PREPARED PAPER**

THE DRAWING SIGNED M.TOMLINSON AND
A.LINSOM, 1841

The tilt-top with a beaded edge, inset with a chequer board drawn in pencil on paper, depicting thirty-two scenes of North European ecclesiastical architecture and romantic landscapes after Samuel Prout O.W.S., the wide borders depicting views of and around Wentworth Woodhouse including the Rockingham Folly and Well Gate, with architectural and rococo details and the initials W and F for Wentworth-Fitzwilliam, signed lower left M.Tomlinson and upper right A.Linsom, with a concealed drawer below the top on spiral turned supports and a tricorn base with scrolled feet and inset brass castors

29½ in. (74 cm.) high; 24 in. (61 cm.) square

£5,000-8,000

US\$6,500-10,000

€5,500-8,800

PROVENANCE:

Presumably made for William Thomas Spencer Wentworth-FitzWilliam, 6th Earl FitzWilliam, KG (1815 – 1902) for Wentworth Woodhouse, Yorks.

The fashion for 'Old English' furniture featuring rich turnings and ebonised decoration was promoted in the early 19th century by antiquarians and Wardour Street dealers who prized old ebony-turned Indian furniture as being 'Elizabethan'. The latter was among the furnishings of Strawberry Hill, the gothic-revival villa/museum belonging to the connoisseur and antiquarian Horace Walpole (d.1797) who had seen such furniture at Esher Place and erroneously believed it to have been contemporary with the house's former resident Cardinal Wolsey. Ebony rooms were being created including at Warwick Castle, Montague House, London, and Longleat, and by the time the contents of Strawberry Hill were sold in 1842 the antique trade had come to be dominated by antiquarians including Edward Holmes Baldock of Hanway Street, Town & Emanuel of New Bond Street and Charles Redfern of Warwick, all of whom were prominent buyers at the auction. Although the artists responsible for the work displayed in the table top are not recorded, they were clearly aware of the prevailing fashion, displaying in the squares of the chess board romantic scenes and church architecture, most probably drawn from existing sources by the likes of Samuel Prout.



The Rockingham Folly

147

A PAIR OF CANTONESE FAMILLE ROSE VASE LAMPS

19TH CENTURY

Each with a waisted neck and tapering body, decorated with blossoms and figural scenes within a variety of large and small reserves, fitted for electricity 14½ in. (37 cm.) high, excl. mounts (2)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



147

■-148

A GEORGE III CHINESE SOAPSTONE-MOUNTED SATINWOOD CABINET-ON-STAND

CIRCA 1765, THE CHINESE SOAPSTONE PANELS CHIEN LUNG DYNASTY

Tulipwood and purpleheart banded, the rectangular top inset with three soapstone panels and with amaranth boarder, above an arrangement of nine drawers each with soapstone panel and central door inlaid with arches and further soapstone panels enclosing two shaped shelves, the interior revealing the reverse of the soapstone panels of the door with Chinese characters, on a satinwood stand with purpleheart banding, square tapering legs, ivory drawer pulls, the lower three drawers with a locking mechanism 48 in. (122 cm.) high; 24¼ in. (61.5 cm.) wide; 13½ in. (34 cm.) deep

£7,000-10,000

US\$9,100-13,000
€7,700-11,000



148

PROVENANCE:

Anonymous sale; Sotheby's, London, 22 March 2002, lot 209.

Chinese lacquer panels incorporating soapstone were among the rarest artefacts from the East in the 18th Century and were highly prized by Western collectors. A small and precious group of examples of French *ébénisterie* incorporating similar soapstone-mounted panels is recorded, all made for the most distinguished collectors, including two Boulle marquetry *armoires-médailleurs* now in the Cabinet des Médailles in the Bibliothèque Nationale, Paris. The fashion continued into the 1770s, evidenced by a sumptuous group by RVLC (see T. Wolfesperges, 'Le Mobilier à panneaux de pierre de lard: rareté et préciosité', *L'Estampille/L'Objet d'Art*, November 2000, pp. 62-75).

Lacquer cabinets, originally at the height of fashion at the end of the 17th century, came into fashion again in the 1760s and 1770s. As highly prized items throughout their history they graced only the wealthiest of patrons' interiors. In England Thomas Chippendale supplied '2 India Cabinets' on stands for Harewood House, Yorkshire in circa 1772 (see C. Gilbert, *The Life and Works of Thomas Chippendale*, 1978, vol. II, p. 66, fig. 102). As was common in both the 17th and 18th Centuries, the cabinet re-uses Chinese panels, possibly from a screen and adapted to their present form, the carcass and indeed the drawers all display traditionally English construction. A related cabinet displaying soapstone panels on doors and drawer fronts is illustrated in Monique Riccardi-Cubitt, *The Art of the Cabinet*, London, 1992, p. 115, fig. 77, and p.179. Interesting to note is that English-made goods were also shipped to China for decoration, as confirmed by a letter from the East India Company to one of its buyers '...we have Sent you (to help fill up ye Ship) Some quantity if Joyners ware to be Lackred there...' see A. Bowett, *English Furniture 1660-1714*, Woodbridge, 2002, p. 148.

■149

A JAPANESE TWO-PANEL FOLDING SCREEN
 EDO PERIOD (17TH CENTURY)

Ink, colour, *gofun* and gold leaf on paper, with a view looking out from an interior onto a garden with an overhanging blossoming cherry tree, the upper section viewed through partially rolled bamboo blinds with tied with elaborate chord tassels, young bamboo is growing at the base of the tree, copper mounts engraved with scrolling leaves and geometric patterns
 Unfolded: 170 x 190 cm. (66 $\frac{7}{8}$ x 74 $\frac{3}{4}$ in.)

£10,000-15,000

US\$13,000-19,000
 €11,000-16,000

*150

CHINESE SCHOOL, EARLY 19TH CENTURY

Summer: Chinese playing cards on a lakeside terrace; and Winter: Chinese ladies gaming with birds, a frozen lake landscape beyond

oil on canvas
 both 26 $\frac{1}{8}$ x 36 in. (66.3 x 91.4 cm.)

two (2)

£7,000-10,000

US\$9,100-13,000
 €7,700-11,000

A translation of the writing on the two banners in the Winter scene reads "Pine, Plum and Bamboo are the Three Friends and Music, Poetry and Wine all in one house".





150

■-151

A CHINESE EXPORT ROSEWOOD ARMCHAIR

CIRCA 1730 - 50

The shaped back with a foliate-carved edge, shell cresting and panelled splat above a padded drop-in seat, the front rail centred by another shell on scrolled cabriole legs with claw and ball feet, drop-in seat frame apparently original

44 in. (112 cm.) high; 28 in. (71 cm.) wide; 24½ in. (63 cm.) deep

£6,000-10,000

US\$7,800-13,000

€6,600-11,000

The chair conforms to English patterns of the 1730s - 1750s popularised by the prolific London maker Giles Grendey. With its prominently displayed shells on both the crest and seat rails and the legs and broad proportions it particularly recalls the group of walnut chairs described by Lucy Wood in *The Upholstered Furniture in The Lady Lever Art Gallery*, New Haven and London, 2008, vol. I, p. 396. These chairs were highly prized by collectors including Percival Griffiths and Mrs David Gubbay and while no specific maker has been linked with the group they were likely made by a close-knit group of craftsmen and Wood conjectures a possible attribution to Henry Hill of Marlborough.

The chair also displays the 'India' or 'bended' back described by Adam Bowett as the most radical design innovation of eighteenth century chair-making. The first such chairs had ergonomically curved backs with rectangular splats within rectilinear rails, clearly derived from Chinese chair patterns, but the style evolved around 1725 into 'banister' and compass back chairs, the former term describing the vase-shape of the splat, the latter the more elegantly curved shape of the shoulders of the chair. A chair of this pattern features on the trade card of Thomas Cleare, whose address was given as 'The Indian Chair, at South-side of St. Paul's Church-yard,' dated around 1730 (A. Bowett, *Early Georgian Furniture 1715-1740*, Woodbridge, 2009, pp 156 - 170, and pl. 4:35).

Made in exotic rosewood and with idiosyncratic carving and design, the chair was made in China, probably Canton, for European orders, a practice described in Carl L. Crossman, *The China Trade*, Woodbridge, 1997, pp. 229 - 233. A number of noteworthy patterns and sets thereof are known, the present chair with its sunken panel in the splat and 'square' cornered seat appears something of an outlier, yet the slightly re-entrant shape of the shoulders seem to correspond to a chair at Temple Newsam House, Leeds, and another from the same set in the collection of Richard Milhender (*ibid*, p. 229-31, and pl. 84).



151



152

152

A JAPANESE IMARI VASE LAMP

THE VASE EDO PERIOD (18TH CENTURY),

Of baluster form, decorated in red enamel and gilt over underglaze blue with shaped reserves depicting vases of flowers, fitted for electricity. 18 in. (45 cm.) high excl' fittings

£2,000-3,000

US\$2,600-3,900
€2,200-3,300

■154

A GEORGE IV GONCALO ALVES BREAKFRONT CABINET

ATTRIBUTED TO GILLOWS, CIRCA 1820-30

With a later pierced brass three-quarter gallery and a bead-and-reel edged frieze above glazed doors, divided by channelled pilasters with scrolled corbels and enclosing six adjustable mahogany-edged shelves, on reeded bun feet, originally with a superstructure, previously with knob handles 37½ in. (95 cm.) high; 72 in. (183 cm.) wide; 15½ in. (39 cm.) deep

£8,000-12,000

US\$11,000-16,000
€8,800-13,000



153

■153

GEORGE III MAHOGANY WALL LANTERN

CIRCA 1760

Of rectangular form surmounted by a shaped cresting centred by a shell, with a hinged door and mirrored back plate 21 in. (53 cm.) high; 11¼ in. (30 cm.) wide; 7¼ in. (19.5 cm.) deep

£3,000-5,000

US\$3,900-6,500
€3,300-5,500

PROVENANCE:

With C. Fredericks & Son

A nearly-identical mahogany cabinet was sold anonymously Christie's, London, 17 November 2016, lot 125 (£20,000 including premium).



154



155



■-155

A PAIR OF GEORGE IV BRAZILIAN ROSEWOOD BERGERES
CIRCA 1820-30

Each with a rectangular padded back, out-turned arms and a buttoned loose cushion, the show-wood frames carved with scrolls and foliage, on tapering turned and reeded legs with brass caps and castors (2)

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

■-156

A REGENCY BRASS-INLAID ROSEWOOD WRITING-TABLE
CIRCA 1810

The rectangular top with a border of stars above a tablet-centred frieze with two cedar-lined frieze drawers, the reverse with false drawers, on turned down-curved feet with brass caps and castors, with handwritten label ROBIN KERSHAW, painted Flook, losses, some brass stringing lifting 28¾ in. (73 cm.) high; 51¼ in. (130 cm.) wide; 25 in. (64 cm.) deep

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

PROVENANCE:
Robin Kershaw



156



157

■*157

A GEORGE IV MAHOGANY OVAL WINE COOLER

CIRCA 1820-30

With a later brass tray top, the cistern with slightly tapered body, a gadrooned rim and band of trailing vine-leaves and gadrooned base on lion paw feet. 17 in. (43 cm.) high; 28 in. (71 cm.) wide; 21½ in. (54 cm.) deep

£6,000-10,000

US\$7,800-13,000

€6,600-11,000

PROVENANCE:

The Benjamin Sonnenberg Collection' sold Sotheby Parke Bernet, New York, 5 - 9 June 1979, lot 1757.

Anonymous sale, Christie's, New York, 11 December 2018, lot 362.

A more elaborate version of this wine cooler, probably designed by Lewis Wyatt, was supplied in 1813 by Gillows to William Powlett, 2nd Baron Bolton (1782 - 1850) for Hackwood Park, Hampshire, sold by Lord Bolton, Christie's, London, 5 December 1991, lot 249, and again Christie's, London, 1 May 2006, lot 48 (£38,400 including premium), while another related circular cistern is in a private collection in Ireland. The design has parallels with the contemporary silver of Digby Scott, Benjamin Smith and Paul Storr. For example the vine wreathed frieze can be seen in designs of Rundell, Bridge and Rundell from a pattern book now in the archives of the Victoria and Albert Museum (V 94G 43).



158

■158

A GEORGE III GRAND TOUR SPECIMEN MARBLE AND MAHOGANY SIDE TABLE

THE MARBLE ITALIAN, 18TH CENTURY, THE MAHOGANY STAND CIRCA 1780

With 164 assorted coloured marble specimens within black borders, centred by a chequer-board of red and yellow marbles, the stand with shaped corner brackets and square chamfered legs, repairs to the marble, now screwed to the base 34 in. (87 cm.) high; 49½ in. (126 cm.) wide; 24½ in. (62 cm.) deep

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

■159

A SET OF TEN MAHOGANY DINING-CHAIRS

SEVEN GEORGE III, CIRCA 1760, THREE LATER, INCLUDING ONE
ARMCHAIR

Each with a serpentine top rail above a pierced vertical splat with gothic arches
and quatrefoils and a green horsehair-covered seat, on square chamfered legs
joined by H-stretchers

The armchairs 38 in. (97 cm.) high, 26 in. (66 cm.) wide;
23½ in. (60 cm.) deep

(10)

£5,000-8,000

US\$6,500-10,000

€5,500-8,800

PROVENANCE:

Seven acquired from Humphrey Carrasco, London, the three later chairs
supplied by Sibyl Colefax & John Fowler





■160

AN EARLY VICTORIAN MAHOGANY AND POLYCHROME-PAINTED FOUR-POST BED

BY GILLOWS OF LANCASTER, CIRCA 1840, THE CORNICE POSSIBLY EARLIER AND RE-USED

The cornice painted with trailing flowers and foliage and dressed with a colourful Moroccan tent band, on tapering turned and reeded front posts, with a padded upholstered head board and canted panel screw covers, on square tapering feet and raised on castors, the front right post stamped GILLOWS LANCASTER

102½ in. (260.5 cm.) high; 72 in. (183 cm.) wide; 83 in. (210.5) deep overall

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

The front posts correspond closely to the 'handsome four poster bedstead' supplied by Gillows for Sir Charles Tempest's Green Room at Broughton Hall, Yorks, in 1841 at a cost of £26 plus £10.2s.6½d for green twill chintz, twill-lining and fringes (see Susan E. *Stuart Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. I, pp. 355-356 and pl. 420). Sir Charles's bed had a mahogany cornice which were fashionable again, the painted cornice featured on the present lot may therefore have been pre-existing and the bed supplied to fit.

■161

A GEORGE III MAHOGANY CLOTHES PRESS

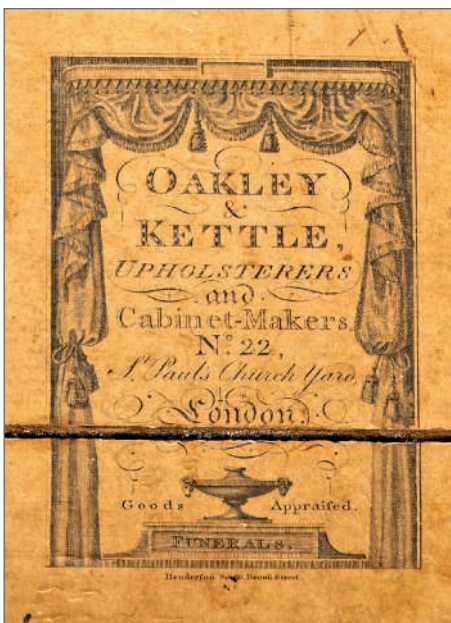
BY GEORGE OAKLEY AND HENRY KETTLE, CIRCA 1796-97

With a moulded cornice above crossbanded panelled doors enclosing five trays, the base of two short and two long drawers on splayed bracket feet, labelled in top right drawer 'OAKLEY & KETTLE / UPHOLSTERERS and & Cabinet-Makers, / No. 22 / St Paul's Church Yard, / London / Goods Appraised / FUNERALS', handles replaced

£3,000-5,000

US\$4,000-6,500
€3,400-5,500

George Oakley and Henry Kettle, both established cabinet-makers with premises on the south side of St Paul's Church Yard, entered a short-lived partnership in 1796-97. Bills survive at Saltram House, Devon (C.Gilbert, *Pictorial Dictionary of Marked London Furniture*, Woodbridge, 1996, p.42 and p.356, fig.696).



161

■162

A REGENCY MAHOGANY CENTRE-STANDING CHAMBER WRITING-TABLE

EARLY 19TH CENTURY

The rounded rectangular top with a reeded edge and hinged flap to the back edge, the panelled frieze with two mahogany-lined drawers on turned reeded legs with brass caps and castors

£4,000-6,000

US\$5,200-7,800
€4,400-6,600

A drawing for this pattern of table appears in Gillows' *Estimate Sketch Books*, dated 1810 and referred to as a 'chamber writing-table' (No. 344/144, p. 11, Westminster City Archives). Gillows supplied four tables of this pattern in 1811 to T. W. Egerton for Tatton Park, Cheshire (N. Goodison and J. Hardy, 'Gillows at Tatton Park, Cheshire', *Furniture History*, 1970, pp. 28, 30, 32 and 35, pl. 16B).

Normally featuring just one long drawer in the frieze, the two-drawer version offered here appears to be a less common variant. A related table was sold anonymously, Christie's, London, 10 March 2005, lot 214 (£7,200 incl' premium), another was sold anonymously Christie's, London, 19 November 2015, lot 567 (£8,125 incl' premium).



162

JAMES WYATT'S GOTHIC FITTINGS FOR LEE PRIORY, KENT (LOTS 164 - 168)

The following lots comprise the late 18th-century Gothic Revival bookcases and architectural fittings from the Ante-Chamber at Lee Priory, Kent, designed by the architect-designer James Wyatt (1746-1813) between 1783 and 1790 for Thomas Barrett (1744-1803). They are important relics from a house central to the late 18th-century Gothic Revival. The Gothic architecture of Lee Priory, and its interiors, was highly regarded in its day - as a worthy successor to Strawberry Hill, Twickenham (Horace Walpole), and a precursor to Fonthill Abbey, Wiltshire (Wyatt) and Eaton Hall, Cheshire (William Porden).

Horace Walpole (1717-97), antiquarian, advocate of *Gothick*, collector and friend to Barrett, was significantly involved with the architecture and interiors at Lee Priory. Walpole's praise for Lee Priory was effusive in both letters and in print; in October 1794, in a letter to his friend, Mary Berry, he reserved his highest praise for the Library, decorated similarly to the Ante-Chamber, noting: *'to me it is the most perfect thing I ever saw, and has the air it was intended to have, that of an abbot's library, supposing it could have been so exquisitely finished three hundred years ago...'*

The rectilinear Gothic Ante-Chamber was one of the principal rooms of the first floor at Lee Priory and led from the Staircase Hall to the octagonal Gothic Library, a reproduction of the Octagon Lantern Tower at Ely Cathedral. With its plaster imitation fan-vaulted ceiling centred by a glazed circular or rose panel to let in light, the Ante-Chamber complemented the ornamentation and fittings of the Library; it shared the same architectural character and likewise was lined with virtually identical bookcases (offered here). In each room, these had the same cresting and panelled doors below a diaper-encrusted dado only differing in the treatment of the upper shelves; in the Library they were open (two bookcases from the Library are in the Victoria & Albert Museum, London, W.51-1953) whereas the bookcases from the Ante-Chamber are entirely enclosed behind doors.

In 1953, prior to the demolition of Lee Priory, the bookcases and architectural fittings from the Ante-Chamber were dismantled, and sold to a notable collector and antiques dealer, Ian Phillips. Of the remaining fixtures and fittings of Lee Priory's interiors only the 'Strawberry Room'/Walpole Closet and two bookcases from the Library were further saved; both at the Victoria & Albert Museum, while a hexagonal red and gilt-decorated metal hall-lantern possibly designed for the entrance hall at Lee Priory was sold at Christie's, London, 6 June 1996, lot 36 (£4,370 including premium).

PROVENANCE FOR THE SUITE:

Designed by James Wyatt for Thomas Barrett (d.1803) for Lee Priory, Kent.

By descent at Lee Priory to his great-nephew Thomas Bridges Barrett.

Thence at Lee Priory to Mr. Philips

Acquired in 1951 by Ian Phillips Esq., until gifted to the present owner.

LITERATURE FOR THE SUITE:

H. Honour, 'A House of the Gothic Revival', *Country Life*, 30 May 1952, pp. 1665-1666.

J.M. Robinson, *James Wyatt: Architect to George III*, New Haven and London, 2011, pp. 220-223.

M.M. Reeve, P.N. Lindfield, 'A Child of Strawberry': Thomas Barrett and Lee Priory, Kent', *The Burlington Magazine*, December 2015, CLVII, pp. 836-842.

P.N. Lindfield, 'Rediscovering Lee Priory's Lost Library Ante-Chamber', *The Georgian Group Journal*, vol. XXV, 2017, pp. 207-212.



Lee Priory, Kent, designed by James Wyatt. Bridgeman Images.



■164

A GEORGE III POLYCHROME-PAINTED FITTED BREAKFRONT BOOKCASE

DESIGNED BY JAMES WYATT, CIRCA 1785-90

With four pine doors applied with blind arches and tracery, opening to reveal an oak interior with fitments for shelving above four further doors with gothic tracery and central shield, formed as removable panels, hinging forward to reveal further shelf fitments, each section flanked by cluster columns and surmounted by a strawberry leaf cornice, the interior with eighteenth century hand painted lettering to the upper doors 'Aa', 'Bb', 'Cc' and 'Dd' and to the lower compartments 'Aa Cl.', 'Bb Cl.', 'Cc Cl.' and 'Dd Cl.'

108½ in. (276 cm.) high; 185 in. (470 cm.) wide; 18 in. (46 cm.) deep

(3)

£10,000-20,000

US\$13,000-26,000

€11,000-22,000



■165

A GEORGE III POLYCHROME-PAINTED FITTED BREAKFRONT BOOKCASE

DESIGNED BY JAMES WYATT, CIRCA 1785-90

With four pine doors applied with blind arches and tracery, opening to reveal an oak interior with fitments for shelving above four further doors with gothic tracery and central shield, formed as removable panels, hinging forward to reveal further shelf fitments, each section flanked by cluster columns and surmounted by a strawberry leaf cornice, the interior with eighteenth century hand painted lettering to the upper doors 'Ee', 'Ff', 'Gg' and 'Hh' and to the lower compartments 'Ee Cl:', 'Ff Cl:', 'Gg Cl:' and 'Hh Cl:'

108¼ in. (275 cm.) high; 121 in. (307 cm.) wide; 17½ in. (44.5 cm.) deep

(3)

£10,000-20,000

US\$13,000-26,000

€11,000-22,000

■166

A GEORGE III POLYCHROME-PAINTED DOOR AND DOORCASE
DESIGNED BY JAMES WYATT, CIRCA 1785-90

The deep apse with blind tracery, the top with a fan vault
108½ in. (275.5 cm.) high; 60¼ in. (153 cm.) wide; 25 in. (63.5 cm.) deep

£1,500-2,500

US\$2,000-3,200
€1,700-2,700



166



167

■167

A GEORGE III POLYCHROME-PAINTED AND STAINED GLASS DOOR AND DOORCASE
DESIGNED BY JAMES WYATT, CIRCA 1785-90

The door mounted with blue, red and green stained and frosted glass with *fleur de lys*, monogram 'TMH' and crest above panels of blind arches, conforming decoration to each side, lacking door handles
91½ in. (232.5 cm.) high; 47 in. (119 cm.) wide; 8½ in. (21.5 cm.) deep

£2,000-4,000

US\$2,600-5,200
€2,200-4,400

■168

A GEORGE III POLYCHROME-PAINTED TALL DOOR AND DOORCASE
DESIGNED BY JAMES WYATT, CIRCA 1785-90

The arched doorway centred by a quatrefoil tracery moulding, the door with blind arches to one side and panelled to the reverse
86½ in. (219.5 cm.) high; 42½ in. (118 cm.) wide; 18¾ in. (47½ in.) deep (2)

£3,000-5,000

US\$3,900-6,500
€3,300-5,500



168



■-169

A GEORGE III SATINWOOD, BURR-YEW, INDIAN ROSEWOOD-BANDED, MAHOGANY AND POLYCHROME-DECORATED BREAKFRONT SECRETAIRE BOOKCASE
CIRCA 1780

With a projecting cornice and frieze painted with husk garlands above astragal glazed doors enclosing adjustable shelves, the base with three drawers including a secretaire drawer fitted with eleven small drawers and pigeon holes above cupboards enclosing two long and six short slides, on a mahogany plinth 90¾ in. (230.5 cm.) high; 74 in. (188 cm.) wide; 19½ in. (49.5 cm.) deep

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Judge Coles, Bolney Lodge, Bolney, Sussex



■-170

**A GEORGE III SATINWOOD, TULIPWOOD AND MARQUETRY
DEMI-LUNE GAMES TABLE**

CIRCA 1775

The hinged, baize-lined top displaying a fan, bellflowers and scrolling foliage, the frieze with similar foliage and ribbon-tied berried branches, on square tapering legs with re-entrant amaranth-moulded corners and block feet with later leather castors, minor losses

30½ in. (78 cm.) high; 40 in. (102 cm.) wide; 18 in. (46 cm.) deep

£6,000-9,000

US\$7,800-12,000

€6,600-9,900



170

■-171

**A GEORGE III SATINWOOD, KINGWOOD AND MARQUETRY
DEMI-LUNE GAMES TABLE**

CIRCA 1775

The hinged, baize-lined top centred by an oval patera within a stained sycamore border with four rosettes, the frieze with paterae draped with delicate husk swags, on square tapering legs with block feet, storage label for 'POPE & SONS / HAMMERSMITH', typed 'W. OAKESHOTT, ESQ.' and inscribed '81'.

29 in. (74 cm.) high; 38 in. (97 cm.) wide; 17¾ in. (45 cm.) deep

£4,000-6,000

US\$5,200-7,800

€4,400-6,600

EXHIBITED:

W.Oakeshott Esq.



171



172

PROPERTY OF A LADY

172

WILLIAM HENRY PYNE (1769-1843)
THE HISTORY OF THE ROYAL RESIDENCES

A set of eighteen coloured engravings including Buckingham House, Windsor Castle, Frogmore and Carlton House, the ebonised and reeded frames supplied by Norman Blackburn.

13¼ in. (33.5 cm.) high; 15 in. (38 cm.) wide

(18)

£5,000-10,000

US\$6,500-13,000

€5,500-11,000

William Pyne's celebrated work was the first to illustrate royal palaces and houses in any detail: vol. I contains a valuable record of the state rooms of Windsor Castle formed for Charles II, and concludes with the more domestic scenes of Frogmore; vol. II is devoted to Hampton Court, whose state rooms had fallen into disuse for almost 60 years, and also covers Buckingham and Kensington Palaces, the latter constructed for William III, but so neglected by 1814 that the Duke of Kent complained of 'rain pouring through the ceiling at twenty different points' and of being 'literally perishing with cold in my library'; vol. III's subjects are St. James's Palace and Carlton House, with the final 24 plates devoted to the latter and depicting the most spectacular interiors in Regency London. Pyne was one of Ackermann's most important collaborators, but this work was self-published in parts, until A. Dry took over publication sometime in 1819.

PROPERTY OF A GENTLEMAN

173

A GEORGE III MAHOGANY SIDEBOARD

ATTRIBUTED TO GILLOWS, CIRCA 1795

The eared shaped rectangular top above a frieze drawer with serpentine-fluted apron centred by an acanthus spray and flanked by a cellaret drawer and a fitted drawer previously lined with ebony lines and the right-hand side with a small spring door, on fluted tapering legs, restorations to the top, previously with a gallery

37 in. (94 cm.) high; 72 in. (183 cm.) wide; 32 in. (81 cm.) deep

£7,000-10,000

US\$9,100-13,000

€7,700-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 November 1997, lot 115.



The sideboard corresponds to designs in the Gillows' *Estimate Sketch Books*, illustrated in L. Boynton, *Gillow Furniture Designs 1760-1800*, Leeds, 1995, figs. 93, 94 and 99. All of these designs are dated late 1780s but it was customary for Gillows to continue making popular pieces over many years. The present sideboard is similar to one ordered by Messrs. Calvert & Harrison in 1791 (see ESB, 344/95, p. 788, illustrated in S. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol. I, p. 318, plate 360), while another bearing the impressed stamp 'GILLOWS, LANCASTER' is included as plate 361 in Stuart, *op. cit.*

A related sideboard, serpentine in shape with applied bellflower swags to the stiles and with an oval sunflower patera in place of the acanthus spray on the present lot, is illustrated in P. Macquoid, *The Dictionary of English Furniture*, rev. ed., London, 1954, p. 134, fig. 27, and another almost identical to the latter was sold from the collection of the late Simon Sainsbury, Christie's, London, 18 June 2008, lot 94 (£49,250 inc' prem').



173

130

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



174

■174

A SET OF SIX GRAINED 'MONTGOMERIE PATTERN' OPEN ARMCHAIRS

CIRCA 1805, ATTRIBUTED TO GILLOWS

Each with double overscrolled fan shaped back centred by a grisaille panel of classical figures and a caned splat back, the downswept arms on ring turned baluster supports and caned seats, on slightly outswept ring turned legs

32½ in. (82.5 cm.) high; 22 in. (56 cm.) wide; 21 in. (53.5 cm.) deep (6)
 £5,000-8,000 US\$6,500-10,000
 €5,500-8,800

In a bid to attract wealthy clientele, Gillows flattered some of their patrons by creating an exclusive pattern, usually for chairs, and then named the design after the patron (D. Jones, J. Urquhart, 'Gillow in Scotland 1770-1830', *Regional Furniture*, vol. XII, 1998, p. 12). This was almost certainly the case for

the design of this chair, which is named the 'Montgomerie pattern' (*ibid.*, fig. 17). Susan Stuart suggests it was the eponym of Hugh Montgomerie (1739-1819), 12th Earl of Eglinton of Eglinton Castle and Coilsfield, near Irvine, who was an important customer of Gillows, and one of their largest Scottish commissions in which both the Lancaster and London workshops were involved (*Gillows of Lancaster and London, 1730-1840*, Woodbridge, 2008, pp. 206-207). While another suggestion is that the chair design was named after Lord Archibald Montgomerie (1773-1814) of Coilsfield House, Tarbolton, Ayrshire, whose balance due to Gillows was £1,145 16s 3/4d in 1802, £4,762 7s in 1805 and £465 12s in 1806 (Jones, Urquhart, *ibid.*, p. 12). 'Montgomerie pattern' chairs were produced in both satinwood and in painted whitewood (Stuart, *ibid.*, p. 207, plate 184). The Gillows' estimate sketch books record painters such as George Hutton receiving 10s 6d for japanning a chair of this type.

PROPERTY OF A GENTLEMAN

■175

A REGENCY MAHOGANY OVAL WINE COOLER

CIRCA 1810, IN THE MANNER OF GILLOWS

The radial fluted hinged cover centred by a foliate finial and enclosing a later liner, the sides with reeded baluster columns on tapering reeded legs and baluster feet

20½ in. (52 cm.) high; 27 in. (68.5 cm.) wide; 20½ in. (52 cm.) deep
 £2,000-3,000 US\$2,600-3,900
 €2,200-3,300



175

131



176

■176

**A WILLIAM & MARY BLACK AND POLYCHROME
JAPANNED CABINET-ON-CHEST**
CIRCA 1700

Decorated throughout with Chinese scenes of figures in watery and rocky landscapes with pagodas and swooping birds, the upper section with doors concealing ten long and short drawers, the lower section with two short and two long drawers, on turned feet, the drawers interiors painted dark red, refreshments to decoration, the metalwork partly original
69 in. (166 cm.) high; 40 in. (102 cm.) wide; 21 in. (53 cm.) deep

£8,000-12,000

US\$11,000-16,000
€8,800-13,000



177

■177

A GEORGE II MAHOGANY KNEEHOLE DRESSING-TABLE
CIRCA 1740-50

The moulded rectangular top hinged to reveal a fitted interior, the front with a dummy frieze drawer above a knee-hole with shallow drawer and recessed cupboard enclosing a shelf, flanked by three short drawers, with a swing out inkwell to the right hand side, on paired bracket feet, inscribed in pencil to underside of knee-hole drawer 'J.Carrington'
31 in. (79 cm.) high; 36 in. (91.5 cm.) wide; 23½ in. (60 cm.) deep

£2,000-4,000

US\$2,600-5,200
€2,200-4,400

PROVENANCE:

With John Bell, Aberdeen
Joseph Carrington is listed as cabinet-maker at Snowhill, Birmingham in 1777-80 (G. Beard & C. Gilbert, *Dictionary of English Furniture Makers 1660 - 1840*, Leeds, 1986, p.146).

The general form of the bureau-dressing-table, the handle pattern and the paired bracket feet correspond to tables of circa 1730-50, made at first in walnut and later in mahogany (see A. Bowett, *Early Georgian Furniture 1715-40*, Woodbridge, 2009, pp. 123 - 124, pl. 3:54 - 3:58). However a design for a similar dressing-table was included in the first edition of Thomas Chippendale's *Director*, 1754, pl. XLI and Chippendale himself supplied furniture corresponding closely to the design for Paxton House, Berwickshire, as late as 1775.

■178

A GEORGE II MAHOGANY CHEST
MID-18TH CENTURY

The moulded top above two short and three graduated long drawers with fluted quarter-columns to the front corners, on gadrooned ogee bracket feet
31½ in (80 cm.) high; 37½ in. (96 cm.) wide; 20 in. (51 cm.) deep

£4,000-6,000

US\$5,200-7,800
€4,400-6,600

PROVENANCE:

The Batters family, Noreham, near Berwick-upon-Tweed, possibly acquired through marriage from the Bates family of Milbourne Hall, Ponteland, Northumberland, or from the Blenkinsopp family also of Northumberland.

Please refer to the storage and collection terms as set out in the terms and conditions.



178

■179

AN IRISH GEORGE II MAHOGANY SILVER TABLE
CIRCA 1750

The tray top above a carved frieze, the long sides centred by a shell and carved with scrolling acanthus and flower-heads, the short sides further carved with a foliate spray, all on diaper ground, the legs headed by acanthus and terminating in paw feet, the frieze inscribed with a witches' mark
27¾ in. (70.5 cm.) high; 36 in. (91.5 cm.) wide; 22 in. (56 cm.) deep

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

The table displays a range of carved motifs that are characteristic of Irish tables of the mid-18th century and set them apart from English counterparts. The frieze which is serpentine to its lower edge is carved with scrolled acanthus leaves, centred by a large scallop shell, and features distinctive rosettes to each end, the legs have further acanthus running down their angles and again, springing from the ankle, while the paw foot is typically squared. It corresponds closely to a table probably supplied to Dr. Richard Marlay, Bishop of Waterford, Celbridge, Co. Kildare, and thence by descent until sold Christie's, London 1 July 2004, lot 74 (£65,725 including premium), and another in the collection of the Knight of Glin, Glin Castle, Co. Limerick, sold Christie's, London, 7 May 2009, lot 116 (£73,250 including premium) (see *The Knight of Glin and J. Peill, Irish Furniture*, New Haven and London, 2007, p. 228, fig. 92 and p. 229, fig. 96). A side table with the same pattern of carving at Bloomfield House, Co Mayo, until 1924 was sold anonymously Christie's, London, 17 November 2016, lot 50 (£106,250 including premium).

The table is carved to the frieze with an 'apotropaic' or witches mark. This mark comes from a tradition dating as far back as around the 16th century, the term derived from Greek and intended to avert evil. The marks were usually scribed onto stone or woodwork near a building's entrance points, particularly doorways, windows or fireplaces, to offer protection against witches and evil spirits.



179



The related table, sold Christie's, London, 17 November 2016, lot 50



180

■180

A GEORGE III MAHOGANY CLOTHES PRESS

ATTRIBUTED TO GILLOWS, CIRCA 1770 - 75

With dentil and blind arched cornice above a pair of doors with cartouche panels and leaf clasps to each corner, enclosing five oak slides and a hanging rail, the lower section with two short and two long drawers on bracket feet with lignum vitae castors, restorations to cornice and bracket feet 75½ in. (192 cm.) high; 52¾ in. (134 cm.) wide; 26½ in. (67 cm.) deep

£4,000-6,000

US\$5,200-7,800

€4,400-6,600

COMPARATIVE LITERATURE:

Susan E. Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. II, pp. 60 - 65

The design corresponds closely to clothes presses supplied by Gillows in the early 1770s. One such was made for Richard Clowes Esq. of Huntsbank, Manchester, in 1772, illustrated in Susan E. Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. II, pp. 61, pl. 607, and another of identical pattern, (*ibid*, p. 60, fig. 606). The cornice pattern featured on a drawing for a bookcase in Gillows *Estimate Sketch Books* in 1771 (Lindsay Boynton, *Gillow Furniture Designs*, Royston, 1995, fig. 138) though in the present lot the lower element of gothic blind fret has been omitted, or later trimmed off. Similar serpented panels had featured on clothes presses executed by the Clerkenwell cabinet-maker Giles Grendey in the mid 1740s though in the latter the panels were fielded rather than formed by applied astragal mouldings.



181

PROPERTY OF A GENTLEMAN

■181

A MATCHED PAIR OF GEORGE III MAHOGANY STOOLS

CIRCA 1790, AFTER THE DESIGN BY SIR WILLIAM CHAMBERS OR JOHN YENN

Each upholstered in close-nailed green velvet, the plain frieze with a ovolo-carved raised border and with rosettes to the angles, on square fluted legs with guttae feet, with batten-carrying holes, losses, one stool with later fluting to the legs, slight differences in dimensions 18¾ in. (47.5cm.) high, 24 in. (61cm.) wide, 19 in. (48cm.) deep (2)

£6,000-10,000

US\$7,800-13,000

€6,600-11,000

The stool pattern relates to a set commissioned by George III for his Windsor Castle state apartments, designed in the 'Roman' fashion promoted by court architects, Sir William



182

Chambers and Robert Adam. A set of almost identical stools were illustrated *in situ* in 'The King's Closet' at Windsor in Charles Wild's watercolour, engraved by W. I. Bennett and published 1 October 1816 (H. Roberts 'A Neoclassical Episode at Windsor', *Furniture History*, 1997, p.177-187, fig.1). During the 1780s and 1790s work in the King's Apartment saw the introduction of neoclassical decoration. At the time William Chambers was occupied at Somerset House and he delegated much of his royal and private work to his assistant John Yenn, Clerk of the Works at The Queen's House (Buckingham House, now Palace), the Mews, Kensington Palace and Carlton House. Although there is no documentary evidence identifying the maker of the stools, the likely candidate for their authorship is Robert Campbell of 33 Marylebone St., Piccadilly, who was described in 1780 as 'Upholsterers to their Majesties' and 'Cabinet maker to the Prince of Wales' (Ed. G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, 1986, pp.142-143). W.H. Pyne in the first volume of his three-volume *History of the Royal Residences*, published in 1819, identifies Campbell as responsible for a 'chair of state' in 'The King's Audience Chamber' at Windsor, and it seems likely that he also made the accompanying stools together with the canopy frame and back and window seat illustrated in Pyne's plate (*op cit.*, p. 178). A pair of closely related stools labelled for Windsor Castle was sold, *Visions of Collecting*, Christie's, London, 19 September 2019, lot 30 (£13,750 including premium).

PROPERTY OF A LADY

■-182

A REGENCY BRASS-MOUNTED BRAZILIAN ROSEWOOD SOFA TABLE

IN THE MANNER OF JOHN MCLEAN, CIRCA 1800

The rounded rectangular twin-flap top above two cedar-lined frieze drawers and opposing false drawers, on standard end supports and sabre legs with brass caps and castors

18 in. (71 cm.) high; 60½ in. (153.5 cm.) wide; 24 in. (61 cm.) deep

£4,000-6,000

US\$5,200-7,800

€4,400-6,600

PROVENANCE:

Acquired from Mallett, London, 1977



■183

A MATCHED PAIR OF 20-INCH LIBRARY GLOBES
 NEWTON & SON

The cartouches: *NEWTON'S new and Improved TERRESTRIAL GLOBE Accurately delineated from the observations of the most esteemed NAVIGATORS and TRAVELLERS To the present time Manufactured by NEWTON & SON 66 Chancery Lane & 3 Fleet Street, Temple Bar, LONDON Published 1st January [1841]; NEWTON'S New and Improved CELESTIAL GLOBE on which all the Stars, Nebulae and Clusters contained in the extensive Catalogue of the late F. WOLLASTON. FRS. are accurately laid down their Right Ascensions & Declinations, having been recalculated for the Year 1830 by W. Newton Manufactured by NEWTON & SON, 66 Chancery Lane, LONDON.*

Each supported in graduated brass meridian rings, sitting in mahogany stands of slightly different construction.

the terrestrial 44½ x 27¼ x 27¼in. (113 x 69.5 x 69.5cm);

the celestial 43¾ x 27¼ x 27¼in. (111 x 69.5 x 69.5cm).

(2)

£25,000-35,000

US\$33,000-45,000

€28,000-38,000

published globes under the names of Newton & Son and J. & W. Newton, the addition being William (1786-1861), son of John. William was a valuable addition to the firm, operating also as a patent agent, and in 1832 his familiar introduction to astronomy and the use of globes was published to accompany the globes they produced. The company's name changed again in the 1830s, to Newton, Son & Berry (1832-1841) as they were joined by Miles Berry (another patent agent and civil engineer). William's son, William Edward (1818-1879), joined in 1838 and the firm became known as W. Newton & Son, or once again simply Newton & Son from 1841 until about 1883. Perhaps the greatest triumph for the Newton family was the Great Exhibition of 1851, where aside from the globes they exhibited from 1 to 25 inch diameter, they were awarded a prize medal for a manuscript terrestrial globe of six feet diameter.

During the first half of the 19th century, the firm of Newton, together with Bardin and Cary, occupied a leading position in the manufacture of globes in London. The firm was established by John Newton (1759-1844) in 1783 and operated originally from the Globe & Sun 128 Chancery Lane, moving to 97 Chancery Lane in 1803, before settling at 66 Chancery Lane in 1817. In 1818 he was joined by his son William (1786-1861) and from 1818 the firm



PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*184

A PAIR OF GEORGE II GREY-PAINTED CONSOLE TABLES
SECOND QUARTER 18TH CENTURY

Each with a rounded *bleu turquin* marble top above a pierced frieze carved with rocaile and scrolling foliage and centred by a double C-scroll with an acanthus clasp, on foliate-wrapped cabriole legs terminating in scroll feet; redecorated

34¼ in. (87 cm.) high; 58 in. (147.5 cm.) wide; 24¼ in. (61.5 cm.) deep (2)

£15,000-25,000

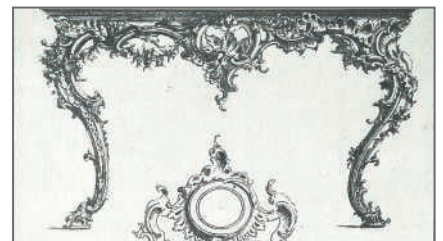
US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Anonymous sale, Christie's, London, 19 June 1975, lot 42.

The model for this pair of white-painted pier tables almost certainly derives from designs by Matthias Lock first published in his *Six Tables* (1746), re-issued 1768 (M. Heckscher, 'Lock and Copland: A Catalogue of the Engraved Ornament', *Furniture History*, 1979, plate 9). The pattern books of Lock, and his sometime partner, Copland, such as *A New Drawing Book of Ornaments, Shields, Compartments, Masks* (c. 1746) and *A New Book of Ornaments* (1752), re-issued in 1768, were the first in England to publish ornamental designs in the Rococo or 'French' taste (*ibid.*, p. 1). In 1744, Lock was described as: 'the famous Matthias Lock, a most excellent Carver, and reputed to be the best Ornament draughts-man in Europe' (J. Simon, 'Thomas Johnson: The Life of the Author', *Furniture History*, 2003, p. 3). Such tables were according to Chippendale in his 3rd edition of the *Director* (1762) intended as 'Frames for Marble Slabs' (see plate CLXXV).



Matthias Lock's related design



185

■185

A GEORGE IV BRONZE COLZA LAMP

CIRCA 1820-30, ATTRIBUTED TO JAMES SMETHURST

With a foliate twin-handled urn above a foliate stem issuing two scrolled foliate branches supporting lamps with glass shades, supported by three adorsed cranes on a stepped circular plinth
38 in. (97 cm.) high; 23 in. (59 cm.) wide; 10 in. (26 cm.) deep

£5,000-8,000

US\$6,500-10,000
€5,500-8,800

This colza or 'argand' lamp pattern is derived from an ancient Roman marble candelabrum excavated on the site of Hadrian's Villa by Gavin Hamilton in 1769 and subsequently engraved in Gian-Battista Piranesi's *Vasi, Candelabri, Cippi, Sarcofagi, Tripodi, Lucerne, et Ornamenti Antichi*, published in 1778. The model was invented by the Regency lamp-manufacturer James Smethurst of New Bond Street, whose registered mark of post-1814 has been recorded on period examples of closely related pattern. A set of four similar lamps featuring the same base of adorsed cranes - although not apparently signed - is in the collection of the Dukes of Devonshire at Chatsworth House, Derbyshire. These were originally supplied for the Saloon of Devonshire House, London, where they are recorded in Henry Hunt's watercolour of 1817. Two were exhibited in 'Country House Lighting', *Exhibition Catalogue*, 1992, no.120.

Four lamps of the same design, two of which were signed by Smethurst, and accompanying torchère stands, were sold from the collection of Robert de Balkany, Christie's, London, 22-23 March 2017, lot 77 (£60,000 including premium).

■186

A WILLIAM IV OAK AND MARBLE CENTRE TABLE

CIRCA 1835

The rounded rectangular breccia marble top above a cabochon-carved and cavetto-moulded frieze, the acanthus-carved cabriole legs with scrolled feet and faceted blocks

31½ in. (80 cm.) high; 42 in. (107 cm.) wide; 24 in. (61 cm.) deep

£4,000-6,000

US\$5,200-7,800
€4,400-6,600



186



■187

AN EARLY VICTORIAN BURR WALNUT AND STAINED PEARWOOD KIDNEY-SHAPED DESK

BY GILLOWS, CIRCA 1840, THE CRAFTSMAN JOHN BARROW

The gilt-tooled green leather-lined top above three frieze drawers, the kneehole flanked by eight further graduated drawers with locking stiles, the reverse with three adjustable open bookshelves, on a plinth and iron castors, the centre drawer stamped GILLOW and signed in pencil John Barrow, the drawers mahogany-lined, the locks stamped J.BRAMAH / 124 PICCADILLY, the centre lock additionally stamped J.T.NEEDS / 128 PICCADILLY 29 in. (74 cm.) high; 51½ in. (131 cm.) wide; 26 in. (66 cm.) deep

£25,000-40,000

US\$33,000-52,000

€28,000-44,000

This model of desk is based on a Gillows' design, which first appeared in 1792 (*Estimate Sketch Book* 344/96, p. 896, September 1792) although Thomas Sheraton is generally credited with having introduced the pattern, see a design published in his *The Cabinet-Maker and Upholsterer's Drawing-Book*, London, 1802, pl. 58. The form, with open bookshelves to the reverse, was made by Gillows of London and Lancaster from 1840 to circa 1860 and became one of the firm's best known models. It corresponds to two sketches for 'An Oak pedestal and Kidney table' in one of Gillows' *Estimate Sketch Books*, dated 1840. A stamped Gillow example with the same Bramah lock is illustrated in S. E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol. I, p. 339, fig. 393. Both John Barrow, the craftsman, and his father, William, worked for Gillows; John from about 1825-50. From 1826, he served a seven year apprenticeship to Leonard Redmayne for which he was paid 7s per week after two years' service.

A related example also fitted with Bramah locks was sold from the collection of Richard Mellon Scaife, Christie's, New York, 30 June - 1 July 2015, lot 451 (\$32,500 including premium).





188

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■-188

A GEORGE IV BRASS-MOUNTED ROSEWOOD LIBRARY TABLE
EARLY 19TH CENTURY, IN THE MANNER OF GILLOWS

The top with brown tooled leather writing surface above two drawers on each side, on spindle-filled end-supports with brass caps and castors, the handles apparently original

28½ in. (72.5 cm) high; 48 in. (121.5 cm.) wide; 31½ in. (80 cm.) deep

£6,000-10,000

US\$7,800-13,000
€6,600-11,000

■189

A PAIR OF GEORGE IV GONCALO ALVES BERGERES
CIRCA 1820 - 30

Each with a scrolled and curved crest rail, caned back and sides and downswept arms, a buttoned black leather squab cushion to the seat, and tapering turned and reeded legs

37 in. (94 cm.) high; 22 in. (56 cm.) wide; 22 in. (56 cm.) deep (2)

£5,000-8,000

US\$6,500-10,000
€5,500-8,800



189





190

■-190

A REGENCY INDIAN AND BRAZILIAN ROSEWOOD SOFA TABLE

CIRCA 1800

The cleated top with rounded rectangular flaps above two mahogany-lined frieze drawers and opposing false drawers, on turned end supports with sabre legs and brass caps and castors, repairs to the top
28½ in. (72 cm.) high; 58½ in. (149 cm.) wide; 20¾ in. (53 cm.) deep

£3,000-5,000

US\$3,900-6,500

€3,300-5,500

■191

A PAIR OF GEORGE IV BROWN OAK GAMES TABLES

CIRCA 1820

Each with rectangular top opening to reveal a green baize-lined playing surface, on square tapering pedestal support and concave-sided plinth with lion paw feet and brass castors

28½ in. (72 cm.) high; 35½ in. (90 cm.) wide; 18 in. (45.5 cm.) deep

(2)

£6,000-9,000

US\$7,800-12,000

€6,600-9,900

The table's pillared trestles correspond to those of a rosewood sofa-table/pianoforte dated 1801 and bearing the name of John Broadwood and Sons of Golden Square, pianoforte makers to George III (P. Thornton, 'The Furnishing and Decoration of Ham House', *Furniture History*, 1980, fig. 193). A similar table formerly in the collection of William, 1st Lord Rootes, was sold Christie's, London, 22 April 2004, lot 112 (£11,950 including premium).



191





THE PROPERTY OF A LADY

192

A PORTUGUESE SILVER SWAN JARDINIERE

MARK OF LUIZ FERREIRA, PORTO, CIRCA 1970

Realistically modeled with hinged wings, articulated neck and glass eyes,
marked underneath and on wings

16½ in. (42 cm.) long

65 oz. 5 dwt. (2,031 gr.)

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

PROVENANCE:

Acquired from Luiz Ferreira.

Luiz Ferreira (1909-1994) was one of the most influential Portuguese silversmiths of the second half of the 20th century working in Porto. Born into a family of silversmiths he upheld the tradition of a classical aesthetic before developing his own style inspired by nature. Animals, often set with semi-precious stones or other media, became his trademark. Numerous models were created in varying sizes, the swan becoming his most famous. After his death in 1994, his sons perpetuated their father's tradition and style.

193

A FRENCH SILVER JARDINIERE

MARK OF CARDEILHAC, PARIS, 20TH CENTURY

In the Louis XV style, shaped oval on eight scroll feet, the mirrored centre
with oval detachable silver-plated liner, with wood base, *marked and stamped*
'Cardeilhac/Paris' on side

38 in. (97 cm.) long

£6,000-8,000

US\$7,800-10,000

€6,600-8,800



PROPERTY FROM THE JOE SETTON COLLECTION (LOT 194 TO 199)

THE ALBERT CUP OF 1890

***194**

A VICTORIAN SILVER CUP AND COVER
MARK OF EDGAR FINLEY AND HUGH
TAYLOR, LONDON, 1890, RETAILED BY
EMMANUEL AND SON, PORTSEA

On circular gadrooned base, the baluster stem applied with four dolphins and shells, the body chased with flowers and foliate scrolls, one quatrefoil shield cast with a yacht, the other engraved with an inscription, the body applied with two beaded medallions enamelled with the badge of the Royal Albert Yacht Club, the domed cover applied with two lion's masks with rings, the finial formed as Neptune holding a ship's wheel, his foot resting on an anchor, *marked on base and cover bezel*

27 in. (69 cm.) high

gross weight 174 oz. 3 dwt. (5,418 gr.)

The inscription on the body reads 'Royal Albert Yacht Club, The Albert Cup, 1890, won by *IVERNA*'.

£6,000-8,000

US\$7,900-10,000

€6,700-8,800

PROVENANCE:

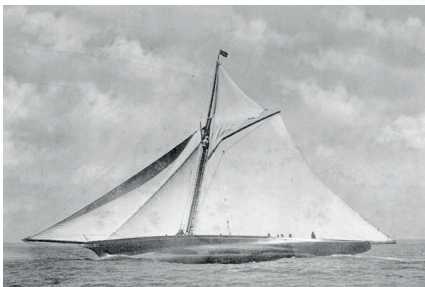
Won by Mr. J. Jameson's cutter *Iverna*, on 19 August 1890.

John Jameson (1835-1920), managing director of John Jameson Sons, Distillers of Dublin and celebrated yachtsman

LITERATURE:

The Illustrated Sporting and Dramatic News, 'Royal Albert Yacht Club', 23 August 1890, p. 801, illustrated.

The Royal Albert Yacht Club takes its name from the Albert Yacht Club formed in 1864 under the patronage of Prince Albert, a keen sailor. The following year the 'Royal' was added by gracious permission of Queen Victoria and at the same time the Club assumed responsibility for the Portsmouth and Southsea Regattas held in the eastern Solent. *Iverna* was designed by Alexander Richardson for John Jameson. She won many races, including a privately organised race against the Kaiser's *Meteor* in 1893. *Iverna* triumphed by 59 seconds after a race of almost three and a quarter hours.



'Iverna', 1890



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY FROM THE JOE SETTON COLLECTION (LOT 194 TO 199)

***195**

A VICTORIAN SILVER CUP

MARK OF ROBERT HENNELL, LONDON, 1860

On domed foot, the baluster stem applied with eagle masks, chased with foliate scrolls on a matted ground, with beaded border, *marked underneath and on bowl*

11½ in. (29.5 cm.) high
79 oz. 4 dwt. (2,464 gr.)

£3,000-5,000

US\$3,900-6,500
€3,300-5,500



195



196

***196**

A VICTORIAN PARCEL-GILT SILVER CENTREPIECE

MARK OF THOMAS SMILY, LONDON, 1882

On plain domed base chased with cartouches depicting knights fighting, lions, nymphs and flower sprays, the stem with St. George on a horse fighting the dragon, its wings supporting the plain bowl, with beaded borders, *marked on base, stand and screw*

13¾ in. (35 cm.) high
100 oz. 10 dwt. (3,127 gr.)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300

St. George was a soldier of Cappadocian Greek origins, a Praetorian Guard for the emperor Diocletian, who sentenced him to death for him refusing to renounce his faith. The earliest known depictions of St. George killing the dragon came later, from Cappadocia in the 11th century. He became the patron saint of England during the Tudor period, due to his popularity at the time of the Crusades and Hundred Years' War. His status was much revived in the Victorian period with the taste for historicism.



197

***197**

A VICTORIAN SILVER CUP, THE 1843 ROYAL SOUTHERN YACHT CLUB REGATTA CUP

MARK OF EDWARD, EDWARD JUNIOR, JOHN AND WILLIAM BARNARD, LONDON, 1843

Campana shaped on rococo spreading foot, the body chased with palm leaves and bulrushes, with dolphin handles, the body chased with a yacht race, engraved inscription and initials 'IA', *marked on body*

9¾ in. (24.5 cm.) high
30 oz. 12 dwt. (952 gr.)

The inscription reads 'Won by the Blue Belle at Southampton 10th August 1843'.

£1,500-2,500

US\$2,000-3,200
€1,700-2,700

PROVENANCE:

Won by *Blue Belle*, the newly built 38 foot 25 ton iron yacht built by Ditchburn and Mare for Andrew Fountaine (1826-1874), of Narford Hall, Norfolk.

THE WINTON LOVING CUP

198

A VICTORIAN SILVER CUP AND COVER

MARK OF JOHN SAMUEL HUNT AND ROBERT ROSKELL, LONDON, 1881

On shaped square base, the stem chased with Arts and Crafts style flowers, a male bust and an inscription, the stem shaped as a bunch of corn cobs supporting the cup sleeve, cast with a maritime scene, a battlefield, a sleigh and a town scene, the detachable bowl chased with geometric motifs, the cover with armorial finial, *marked underneath, on body, bowl and cover, stamped 'Hunt & Roskell late Storr & Mortimer' and '8115'* 15¼ in. (39 cm.) high

64 oz. 11 dwt. (2,008 gr.)

The inscription on the foot reads: 'To Louise Angela Eunice de Winton, This Loving Cup in future remembrance from her godmother Angela, Baroness Burdett-Coutts, 1881, May Childhood's early grace developed to Womanhood's full perfection and May she grasp the Christian Cross with a hand as gentle as her Mother's and as fearless as her Father.'

£3,000-5,000

US\$4,000-6,500

€3,400-5,500

PROVENANCE:

Presented to Louise Angela Eunice de Winton (1881-1957) by her godmother Baroness Burdett-Coutts (1814-1905).

Louise de Winton was the daughter of Maj. Gen. Sir Francis Wilkins de Winton (1835-1901). She was born in Ottawa, Canada, whilst her father was serving as secretary to the Marquess of Lorne, Governor General of Canada. The General fought in the Crimean War and served in North America, Gibraltar and Constantinople where he was Military Attaché. He later had a number of appointments as a Colonial Administrator in Africa. After resigning as governor of the Imperial British East Africa Company's possessions, he became Controller and Treasurer in the household of Prince Albert Victor, Duke of Clarence and Avondale. Following the duke's premature death, he served in the household of the Duke of York. The scenes depicted on this cup recount de Winton's life after he met Baroness Burdett-Coutts, whilst she was establishing the Turkish Compassionate Fund in the winter of 1877-78. This relief fund was created to assist the victims of the Turko-Russian war, who had been driven out of their homes and sought refuge in Constantinople.

Angela Georgina Burdett-Coutts (1814-1906) was the granddaughter of Thomas Coutts (1735-1822), founder and from 1778 the sole partner of the London bank Coutts & Co. She used her great wealth to amass a large art collection and to fund numerous philanthropic schemes for which she was created a baroness by Queen Victoria in 1871. She died in 1906. Her body lay in State for two days whilst 30,000 people paid their last respects. She was buried in Westminster Abbey on 5 January 1907.



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PROPERTY FROM THE JOE SETTON COLLECTION (LOT 194 TO 199)



***199**

A PAIR OF VICTORIAN SCOTTISH SILVER-GILT FIVE-LIGHT CANDELABRA
MARK OF WILLIAM MORTIMER,
EDINBURGH, 1885

In the historicist style, the openwork base chased with flowers and foliage and applied with figures of dogs chasing a wild boar, the centre applied with four mythological medallions, the lower knop and the sockets applied with musicians, the openwork gothic foliage stem with birds, insects, putti, knights and noblemen, the nozzle applied with three mermaids, the neo-gothic branches applied with fauns and grotesque busts, the sockets and nozzles applied with figures, *marked on central drip-pan, branch and nozzle sleeves*

20½ in. (52 cm.) high

169 oz. 17 dwt. (5,284 gr.)

(2)

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

200

A PAIR OF WILLIAM V SILVER-GILT SIDEBOARD DISHES

MARK OF JAMES CHARLES EDINGTON,
LONDON, 1830

Each shaped-circular chased with bombé panels figuring shells trophies on pedestal, the field repoussé with a band of flutes framing a wolf hunt on one and a wild boar hunt on the other, each framed by a beaded border, *marked on rim*

19¾ in. (50 cm.) wide

112 oz. 16 dwt. (3,509 gr.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000





201

TWO VICTORIAN SILVER WINE COOLERS

MARK OF ROBERT AND SEBASTIAN GARRARD, LONDON, 1873 AND 1874, AFTER A DESIGN BY JOHN FLAXMAN

In the form of the Theocritus Cup, campana shaped on spreading foot cast with fruiting vine, the lower body chased with acanthus leaves, with classical figures amongst fruiting vines above, engraved below the lip with a coat-of-arms, *marked on bodies and stamped on footrims 'R & S Garrard Panton Street London'*

10¼ in. (26 cm.) high
144 oz. 17 dwt. (4.506 gr.)

The arms are those of Bingham as borne by the Barons Clanmorris.

(2)

£18,000-22,000

US\$24,000-29,000

€20,000-24,000

The design for these wine coolers was created by John Flaxman, the virtuoso neoclassical sculptor, engraver and designer for Josiah Wedgwood and the royal goldsmiths Rundell, Bridge and Rundell. Flaxman's design is based on the description of a pottery cup in the first Idyll of Theocritus (c.300-260 BC), the Alexandrian pastoral poet. The pen and ink design drawing by Flaxman is preserved at the Victoria and Albert Museum (V 2410). A Theocritus Cup by Paul Storr for Rundell, Bridge & Rundell, 1812, was presented to King George IV, when Prince Regent by his mother Queen Charlotte. It remains in the Royal Collection (RCIN 51538).



THE PROPERTY OF A GENTLEMAN (LOTS 202, 203 AND 205)

202

A GEORGE III SILVER SOUP TUREEN AND COVER

MARK OF BENJAMIN SMITH, LONDON, 1819

Oval and on four lion's paw and acanthus foliage feet, with reed and foliage bracket handles, the detachable cover with shell, acanthus foliage and fruit ring handle, *marked underneath, on cover and handle*

15 ¼ in. (38.5 cm.) wide
135 oz. 4 dwt. (4,205 gr.)

£4,000-6,000

US\$5,200-7,800
€4,400-6,600

203

A PAIR OF GEORGE III SILVER SAUCE TUREENS AND COVERS

MARK OF BENJAMIN SMITH, LONDON, 1818

Oval and on spreading foot, with anthemion, palmette and scroll bracket handles, the detachable domed covers with shell, fruit and scroll ring handle, *marked on bodies and covers*

8 ¼ in. (21 cm.) wide
62 oz. 2 dwt. (1,931 gr.)

£3,000-5,000

US\$3,900-6,500
€3,300-5,500

(2)





204

A VICTORIAN SILVER-GILT SALVER

MARK OF ROBERT GARRARD, LONDON, 1869

Shaped circular on four leaf-capped scroll feet, the rim cast with egg-and-dart, the border engraved with trelliswork, the centre with six vacant cartouches framed by scrolling foliage, festoons and shells, the centre engraved with a coat-of-arms with earl's coronet above, *marked underneath, stamped R & S GARRARD PANTON ST. LONDON' and engraved 'St. G'on reverse*

22½ in. (56 cm.) diameter

146 oz. 12 dwt. (4,560 gr.)

The arms and initials are for St George Henry Lowther, 4th Earl of Lonsdale (1855-1882).

£6,000-8,000

US\$7,800-10,000

€6,600-8,800

PROVENANCE:

St George Henry Lowther, 4th Earl of Lonsdale (1855-1882).

St George Henry Lowther, 4th Earl of Lonsdale was the eldest son of Henry Lowther, 3rd Earl of Lonsdale and Emily Caulfeild. From 1872 until his accession in 1876, he was styled Viscount Lowther. He died young in 1882. He inherited enormous wealth, derived from Cumberland coalmines and an estate of 75,000 acres.



4th Earl of Lonsdale, Spy, published in Vanity Fair in 1879

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THE PROPERTY OF A GENTLEMAN (LOTS 202, 203 AND 205)

205

A GEORGE IV SILVER SOUP TUREEN AND COVER
 MARK OF WILLIAM BATEMAN, LONDON, 1824

Oval and on four lion's paw, shell and acanthus foliage feet, with reeded acanthus foliage bracket handles, the detachable domed cover with lion's mask and acanthus foliage handle, the side engraved with a coat-of-arms, the cover with a crest, *marked on underside, cover and handle*

16 ½ in. (42 cm.) wide
 139 oz. 8 dwt (4,335 gr.)

The arms are those of Lethbridge quartering Periam impaling Goddard, for Sir Thomas Buckler Lethbridge, 2nd Baronet (1778-1849) of Sandhill Park, Bishops Lydeard, Somerset and his second wife Anne, daughter Ambrose Goddard, of Swindon, Wiltshire, whom he married in 1803.

£4,000-6,000

US\$5,300-7,800

€4,500-6,600



206

A PAIR OF GEORGE IV SILVER DOUBLE WINE COASTERS

MARK OF SEBASTIAN CRESPEL II, LONDON, 1820

The large coasters with openwork gallery pierced with panels of scrolls framed by scalework border, joined at the base and the rim and engraved with initial 'A', the turned wood bases with silver boss engraved with a demi-lion rampant crest, each on three castors with mark of James Garrard, London, 1885, *marked on foot-rims, bosses and castors*

11¾ in. (29.7 cm.) long

(2)

£6,000-9,000

US\$7,900-12,000

€6,700-9,900

PROVENANCE:

Anonymous sale; Christie's, London, 23 September 2008, lot 210.



207

A SET OF TWELVE GEORGE III SILVER-GILT DINNER PLATES

MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1787 (6) AND 1788 (6)

Each shaped circular with foliate ribbon-tied reeded border, engraved with a crest beneath a coronet, *marked underneath*

9¼ in. (23.5 cm.) diameter

182 oz. 9 dwt. (5,675 gr.)

The crest is that of Charteris, presumably for Francis Wemyss Charteris (1723-1808), 7th Earl of Wemyss, of Gosford House, Longniddry, East Lothian. (12)

£7,000-10,000

US\$9,100-13,000

€7,700-11,000

PROVENANCE:

Francis Wemyss Charteris (1723-1808), 7th Earl of Wemyss, of Gosford House, Longniddry, East Lothian, then by descent to, (Francis) David Charteris, 12th Earl of Wemyss, 8th Earl of March (1912-2008), The Earl of Wemyss and March, removed from Gosford House, Longniddry, East Lothian; Christie's, London, 7 May 1947, lot 141, six 1787, eighteen 1788 (£450 to Lumley).

With Thomas Lumley, 1947.

Presumably Lieutenant-Colonel Charles Kenneth Howard-Bury (1883-1963), of Belvedere House, Mullingar, co. Westmeath, Ireland, soldier, explorer and politician, by bequest to his companion,

Rex Beaumont (1914-1988), actor, of Belvedere House, Mullingar, co. Westmeath, Ireland,

Rex Beaumont, removed from Belvedere House, Ireland; Christie's London, 2 December 1964, lot 6 (£1,600 to Lumley).

With Thomas Lumley, 1964.

Antenor Patiño (1892-1982), Bolivian mining magnate and collector, The Patiño Collection; Christies, New York, 28 October 1986, lot 24.



THE PROPERTY OF A EUROPEAN GENTLEMAN

208

A PAIR OF LOUIS XVI SILVER ENTREE DISHES AND COVERS MARK OF HENRI AUGUSTE, PARIS, 1788, THE COVERS, 1789

Circular, each with octagonal drop-ring handles and beaded borders, the cover with detachable double serpent ring handle on acanthus calyx, the body and cover engraved with the Royal arms with Royal Duke's coronet, *marked underneath and on covers*, each with number and scratch weight, 'No 146=11' and 'No 4 '45=5', the covers 'No 1' and 'No 4'

9 in. (23 cm.) diameter

89 oz. 19 dwt. (2,798 gr.)

The Royal Arms with a label of cadency are for Prince Frederick Augustus, Duke of York and Albany, K.G., P.C., G.C.B (1763-1827), second son of King George III. (2)

£3,500-5,500

US\$4,600-7,200

€3,900-6,100

PROVENANCE:

H.R.H. Prince Frederick Augustus, Duke of York and Albany, K.G., P.C., G.C.B (1763-1827), second son of King George III,

The Magnificent Silver and Silver-Gilt Plate of His Royal Highness, The Duke of York, Deceased, Christie's, London, March 19-22, 1827, second day's sale, lot 32 (£186 to Braithwaite), 'Four French casserole dishes, by AUGUSTE, the handles formed of serpents entwined upon a disk of chased foliage; weight, 186 oz. 10 dwt.'

Alexander Montagu, 10th Duke of Manchester (1902-1977), of Kimbolton Castle, Huntingdonshire,

His Grace the Duke of Manchester O.B.E.; Christie's, London, 16 March 1949, lot 52 (£150 to Theydon)

The Duke of York was born Prince Fredrick Augustus, second son of King George III. In 1780, at the age of seventeen, he was made Colonel in the Royal Army, beginning his lifelong military career. In 1794, he was created Duke of York and Albany. At the age of 28, he dutifully married Princess Frederica, eldest daughter of Friedrich Wilhelm II, King of Prussia, although they separated fairly shortly thereafter. At the time of his marriage in 1791 he was said to have had the enormous annual income of £70,000.

Following the outbreak of the war with France in 1793, the Duke fought in the Flanders campaigns and became Commander-in-Chief of the Army five years later. In 1809 he was accused of corruption on account of the practices of his mistress, Mary Ann Clark, who profited from her intimacy with the Commander-in-Chief by selling promotions to officers. The scandal forced him to resign for two years, but he was reinstated in 1811.

When the Duke of York died in 1827, his debts totaled somewhere between £200,000 and £500,000 - the imprecise figure being perhaps an indication of just how chaotic the Duke's financial affairs were at the time of his death. In order to try to satisfy these huge debts, his executors took the almost unprecedented step of selling a Royal collection at public auction. The Duke of York's silver was offered at Christie's in a four-day sale starting on 19 March 1827. Viewing of the silver was by ticket, and a copy of the catalogue admitted the prospective buyer to the auction itself. At the outset of the sale, James Christie II eulogized the late Duke and was 'warmly applauded by the company.' No doubt his announcement that the sale 'had not a single reserve' was equally well received. The total for the four-day sale of silver was £22,439/10s while the Duke's arms and armour collection and furniture brought in a further £15,000.

The present lot was part of an extensive dinner service by Henri Auguste which had been expanded by Hamlet with English silver additions. A magnificent pair of candelabra from the service are in the collection of the Metropolitan Museum, New York.



Frederick, Duke of York and Albany (1763-1827),
Henry Bone, R.A. (1755-1834) © Christie's



209

THE PROPERTY OF A GENTLEMAN

209

A GEORGE III SILVER COW CREAMER
 MARK OF JOHN SCHUPPE, LONDON, 1766

Realistically modelled, the body chased with hair, the back with hinged cover with flower border and bee finial, *marked underneath*
 6 in. (15.2 cm.) long
 4 oz. 4 dwt. (131 gr.)

£5,000-8,000

US\$6,500-10,000
 €5,500-8,800

PROVENANCE:

The Fenwick family, Brinkburn Priory House, Northumberland, until the 1950s

John Schuppe, who entered his mark in 1753, is best known for his distinctive cow creamers, such as the present example, although a handful of other items by him are known, including tapersticks and a pair of shell-form bowls.

THE PROPERTY OF A SWISS COLLECTOR (LOTS 210 AND 211)

***210**

A GEORGE II IRISH SILVER BASKET
 MARK OF WILLIAM WILLIAMSON, DUBLIN, CIRCA 1752-1754

Oval, on stylised foliage gallery foot, the sides and rim pierced with rococo scrolls, flowers and fruit, the fixed handle with lion's mask terminal, the centre engraved with a coat-of-arms within rococo cartouche, the handle with a crest, *marked underneath*

13 3/8 in. (33.2 cm.) long
 42 oz. 5 dwt. (1,315 gr.)

The arms are those of Lovett.

£6,000-8,000

US\$7,800-10,000
 €6,600-8,800

PROVENANCE:

with M. P. Levene Ltd., London.



210

***211**

A GEORGE II SILVER BASKET
 MARK OF FREDERICK KANDLER, LONDON, 1751

Shaped oval, on four shell and putto mask feet, the sides pierced with scrolls and latticework, the border applied with fruiting vines and foliate scrolls, the overhead swing handle with caryatid terminals, the centre engraved with a coat-of-arms, *marked underneath and engraved 'No. 164 13'*

14 1/4 in. (36.2 cm.) long
 64 oz. (1,992 gr.)

The arms are those of Vaughan of The Wood, Burlton, Shropshire and Plas Thomas, Dudleston, Shropshire, for Sarah Vaughan (d.1753), daughter and heir of Thomas Vaughan (d.1737) of The Wood and Plas Thomas. She never married and on her death left Plas Thomas to her great uncle Philip Vaughan of Burlton and The Wood to her mother.

£5,000-8,000

US\$6,500-10,000
 €5,500-8,800

PROVENANCE:

with M. P. Levene Ltd, London.



211



THE PROPERTY OF A FAMILY

212

A GEORGE II SILVER COFFEE-POT

MARK OF PAUL DE LAMERIE, LONDON, 1737

Tapering cylindrical and on spreading foot, with rococo shell cast and chased spout, the hinged cover with baluster finial, chased with foliate scrolls and rocaille and engraved with a coat-of-arms, *marked underneath and inside cover* 9 in. (23 cm.) high
gross weight 29 oz. 10 dwt. (916 gr.)

The arms are those of Bigge impaling Dent with Hindmarsh in pretence, for Thomas Bigge (1683-1759), of Byker, co. Northumberland and his wife Elizabeth (1688-1758), daughter of Edward Hindmarsh, whom he married in 1706.

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Thomas Bigge (1683-1759), of Byker, co. Northumberland, bequeathed to his unmarried daughter in his will dated 1752, Mary Bigge (1712-1791), bequeathed in a codicil to her will made on 1 August 1790 which left half her silver to her niece, the daughter of her sister Grace, Lady Carr and her husband Sir Robert Carr 1st Bt. (1707-1791), Elizabeth Carr, Lady Glyn (d.1814), second wife of Sir Richard Glyn 1st Bt. of Ewell (1711-1773), presumably by descent to their third son, Thomas Christopher Glyn (1789-1827), who married Grace Juliana (d.1872), daughter of Thomas Charles Bigge (1739-1794) and granddaughter of Thomas Bigge (1683-1759), (see above), then by descent to their son,

The Rev. Charles Robert Glyn, (1820-1882), rector of Wycliffe, co. York, and his wife Maria, daughter of Sir Theophilus St. George 3rd Bt., then by descent to the present owners.

Lamerie was often at his most inventive on small scale objects, especially coffee-pots. This example, with its unusual spout, is almost identical in form to a plain example, also dated 1737, illustrated and described in P. A. S. Phillips, *Paul de Lamerie: Citizen and Goldsmith of London*, London, 1935, p. 101, pl. CXVII, now in the Farrer Collection, the Ashmolean Museum, Oxford (WA1946.70). also discussed and illustrated in T. Schroder, *British and Continental Silver in the Ashmolean Museum*, Oxford, 2009, pp. 752-753.. Lamerie produced short-spouted coffee-pots, used both for hot water and Turkish coffee, a viscous concoction of coffee and sugar syrup, which could clog the long spout of a more traditional coffee pot.

Thomas Bigge's choice of the leading goldsmith of the day may have been due to the family's London connections. The next generation saw the marriage of Thomas Bigge's eldest son, also Thomas (1766-1851), a London mercer, to Elizabeth Rundell, sister of the Royal Goldsmith, Philip Rundell (1746-1872). Thomas II later became a partner in the firm of Rundell, Bridge and Co.



213

PROPERTY FROM A BOSTON COLLECTION

213

**A PAIR OF WILLIAM AND MARY SILVER
CANDLESTICKS**

LONDON, 1692, MAKER'S MARK T.B IN
WAISTED CARTOUCHE

Each on octagonal base, with fluted column stem
and octagonal socket, with swirling fluted borders,
the bases later engraved with a crest with earl's
coronet above, *marked on stem, each engraved with
scratchweight 44.6*

11 in. (28cm.) high

42oz. 8 dwt. (1,320gr.)

The crest is that of Boscawen for either Edward
Boscawen, 1st Earl of Falmouth (1787-1841) or
his son, George Henry Boscawen, 2nd Earl of
Falmouth (1811-1852). (2)

£15,000-25,000

US\$20,000-33,000

€17,000-28,000



214

THE PROPERTY OF A GENTLEMAN

214

**A WILLIAM III SILVER PORRINGER AND
COVER**

MARK OF JOHN JACKSON I, LONDON, 1699

On spreading fluted base, the lower part of the
body chased with swirling flutes beneath a foliate
border, with corresponding cover, engraved in
centre with a lozenge-of-arms in scroll cartouche
and a crest, *marked on body and on cover*

9 in. (23 cm.) wide

23 oz. 19 dwt. (745 gr.)

The arms are those of Haworth or Howorth.

£3,000-5,000

US\$3,900-6,500

€3,300-5,500



THE PROPERTY OF A LADY

215

A CHARLES II SILVER BASIN

LONDON, 1670. MAKER'S MARK TM ABOVE A CORONET, POSSIBLY FOR THOMAS MINSHALL

Plain circular with moulded border, the deep bowl with raised centre, the flat rim later engraved with a coat-of-arms in scrolling cartouche and on reverse with an inscription 'The Gift of Mary Stone Grandmother to Jane Stone her Goddaughter the 23rd of March Ano. dom. 1670/1', marked on rim
 13½. in. (34.2 cm.) diameter
 30 oz. 16 dwt. (958 gr.)

The arms are those of Stone impaling Hawkins for James Stone (1685-1743) of New Inn, London and Badbury Manor, Wiltshire, and his wife Jane (1697-1771), daughter of Philip Hawkins of Pennans, Cornwall.

£10,000-15,000

US\$13,000-19,000
 €11,000-16,000

PROVENANCE:

Mary Stone (1616-1698), née Evans, widow of John Stone (b.c.1595-1663), of Drury Lane, London, a christening gift to her goddaughter and granddaughter, Jane Stone (b.1670/1), the daughter of Mary Stone's eldest son John Stone (1642-1716), of New Inn, London, and his first wife Jane (d.1674), daughter of Matthew Young of Midhurst, christened on 23 March 1670/1 at St. Clement Danes, London, presumably predeceasing her father, passing to him, John Stone (1642-1716), of New Inn, London, possibly given as a wedding gift

to his third son by his second wife Elizabeth (d.1723), née Stamper, James Stone (1685-1743) of New Inn, London and Badbury Manor, Wiltshire, on his marriage to Jane (1697-1771), daughter of Philip Hawkins of Pennans, Cornwall, their arms being engraved on the dish, then by descent to the present owner.

The maker's mark, recorded by Ian Pickford in *Jackson's Silver and Gold Marks of England, Scotland and Ireland*, Woodbridge, 1989, p 129, has been attributed to Thomas Minshall (d.1696) by Dr David Mitchell in his recent work *Silversmiths in Elizabethan and Stuart London, Their Marks and Their Lives*, Woodbridge, 2017, pp. 539-550. Minshall entered his apprenticeship to John Hastings the younger in 1654, becoming free of his master in 1661. Minshall's master appears to have been a retail silversmith and Minshall also seems to have entered the retail trade from around 1683, by which time his premises are listed as *The Golden Falcon*, Fleet Street. He had three apprentices, one of whom, John Clarke, left the craft to become Keeper of the Lions and the Tower of London. Other surviving works by Minshall include a porringer of 1669, recorded in I. Pickford, *op. cit.*, p. 129, a ewer and basin of 1670, at the Inner Temple in 1921 and the Chesterfield Corporation mace of 1671.



216

**A COMMONWEALTH IRISH SILVER-MOUNTED COCONUT-CUP
MARK OF JOHN THORTON, DUBLIN, CIRCA 1657**

The coconut carved with two ships, the pennant on one inscribed 'Mather, I 1657', the nut also carved with the goddess Venus emerging from the sea on a scallop shell and a mermaid combing her hair, the base with a fruit within a shield and rose, the rim pricked engraved with the initials TE beneath C, the nut held by ribbed straps and with scroll handles and ring foot with three grotesque scroll supports, *marked on rim with maker's mark only, the foot with scratchweight '4-10'*
4 3/8 in. (11.3 cm.) high

£5,000-8,000

US\$6,600-10,000
€5,600-8,800

PROVENANCE:

By tradition given to a Thomas Cottell by the Boston Puritan Increase Mather (1639-1723) in 1657 whilst minister to Great Torrington, Devon. Purchased by the vendor's father in the 1960s

Increase Mather (1639-1723), was born in Dorchester, Massachusetts, the son of the Lancashire born Puritan minister and preacher the Reverend Richard Mather (1596-1669), who had sailed to the New World on the ship *James* in 1635. Increase Mather was educated in Boston from the age of twelve and attended Harvard, graduating in 1656. In 1657 he followed his elder brothers to England, travelling on to Dublin where he studied at Trinity College, attaining his M.A.. He then travelled to Great Torrington in Devon where he served as minister in place of John Howe, Chaplain to Thomas Cromwell, a friend of his brother Nathaniel, minister in nearby Barnstable. From there he went on to Guernsey and then Gloucester, returning to

Massachusetts in 1661. It is traditionally thought that the gift of the present lot was made during his time in Great Torrington.

During his life he published over fifty books on theology, natural science and history. He became the foremost Puritan in the American colonies, having been ordained into the North Church in 1664. He travelled to England once more in 1688 to champion the interests of the Bay colonists, who were resisting being incorporated into the dominion of New England. Although his audiences with King James II and then King William III failed to have the charter restored, he secured a new charter in 1691. He returned to Boston during the infamous Salem trials. He was closely associated with Harvard College and was appointed President in 1685, a post he held until 1691.

The Visitation of the County of Devon, comprising the Heralds' visitations of 1531, 1564 and 1620, revised and published by Lt. Colonel. J. L. Vivian in 1895 includes a pedigree for the Cottell family of Yealmbridge, *op. cit.*, pp. 238-239 which records a Thomas Cottell (d.1671), his burial listed in the parish register of Werrington Church, Devon. Werrington was the home of Sir William Morice 1st Bt. (c.1628-1690), M.P. for Devon during the Commonwealth, a Presbyterian and one of King Charles II's Secretaries of State.

A carved coconut with similar mounts was sold, Phillips, London, 5 December 1986, lot 88. It was struck with an unidentified makers mark IA with a mullet below and three pellets above.

We are grateful to Dr. Thomas Sinsteden for his assistance in the preparation of this catalogue entry.

THE PROPERTY OF A GENTLEMAN

217

A GERMAN PARCEL-GILT SILVER POMANDER
APPARENTLY UNMARKED, CIRCA 1600

Spherical and on spreading base applied with eight brackets, the underside pierced with scrolls, the sides engraved with two cupids, a putto blowing bubbles and another with a surveyor's dividers, each within a circular cartouche surrounded by foliage, the detachable cover with a ring finial opening to reveal the eight segments, each with a sliding cover numbered and engraved with the name of a spice or flower
total height 2 in. (5 cm.)
18 dwt. (29 gr.)

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

The segments are engraved '1 *Canet*', cinnamon, '2 *Moscat*', nutmeg, '3 *Rosen*', roses, '4 *Schlag*', a compound of ambergris, musk and civet, '5 *Ruten*', rue, '6 *Negelken*' - cloves, '7 *Anbar*', ambergris and '8 *Citronen*', lemon.

The term pomander is derived from the French *pomme d'ambre*, for 'apple of amber'. It is used to describe a silver or gold container for scents. Fashionable ladies often wore them hung from their girdle belt, alongside other accessories, such as a muff and mirror. They were used to ward off bad odors and, in the mind of the 17th century citizen, to thus protect against infection. In its early form the pomander or musk would have held a single ball, such as that sold Christie's London, 1 December 2005, lot 512. By the 17th century the pomander had developed into the distinct form of the present example with segments inside to contain a number of different scents.



217



PROPERTY FROM THE BERGSTEN COLLECTION

218

A GERMAN PARCEL-GILT SILVER TANKARD
MARK OF HANS LAMBRECHT III, HAMBURG, CIRCA 1658

Cylindrical and on detachable domed spreading base embossed and chased with auricular scroll scrolling foliage and animal masks, the applied sleeve depicting the abduction of the Sabines in wooded landscape, the hinged domed cover set with a detachable plaque chased in high relief with two putti holding a fruit garland, with bifurcated auricular thumbpiece and the scroll handle applied with grotesque mask, *marked underneath*
10½ in. (26.6 cm.) high
78 oz. (2,427 gr.)

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

PROVENANCE:

The collection of Consul General Karl Bergsten (1869-1963), Stockholm; Thence by descent.

LITERATURE:

K. Asplund ed., *Fortsttning paa General-Konsul och Fru Karl Bergstens Fregaaende Kataloger ver deras Konstsamling*, Stockholm, 1950, Vol III, XXXI, 2.

H. von Erich Schliemann, *Die Goldschmiede Hamburgs*, Hamburg 1985, vol III, fig. 264 for a tankard with identical handle *circa* 1650 in the Swedish Nationalmuseum, Stockholm.



218

219

A GERMAN PARCEL GILT AND FILIGREE SILVER BESAMIM OR SPICE TOWER

UNMARKED, POSSIBLY NUREMBERG, 17TH CENTURY, WITH LATER FRENCH GUARANTEE MARKS

On detachable circular foot and three section baluster stem, the body formed from three hexagonal filigree tiers, with hexagonal filigree spire, the spherical filigree finial with five scrolls below and surmounted by a standing figure with a shield and a staff or spear, the foot applied with silver-gilt scrolls and rosettes, the lower section of the body with silver-gilt sleeve, with a hinged door, opening to reveal a spice compartment with a drawer in its base, the drawer with ring handle, sliding cover and four internal compartments, the sides on the lower hexagonal tier applied with alternating silver-gilt eagles and rampant lions, the six upper angles each applied with a silver-gilt standing male figure holding various attributes, the middle and upper section of the body with arcade arched windows, with silver-gilt panels, the interior of the upper section hung with a bell, *marked on disk under the foot, drawer base and finial with Paris guarantee mark of a hare's head for small items used 1819-1838, the finial with additional French provincial guarantee mark of a fasces for small items used 1809-1819*

14½ in. (37.5 cm.) high
21 oz. 9 dwt. (668 gr.)

£60,000-100,000

US\$78,000-130,000
€66,000-110,000

This spice tower would have been used during the *Havdalah* ceremony, which marks the end of *Shabbat*, the Jewish day of rest. *Havdalah*, which literally translated means separation, takes place after the sun has set on the Saturday evening and when three stars have appeared in the night sky. It symbolises the break between work and rest. During the ceremony blessings are said over wine, a plaited candle is lit and the assembled company inhale the scent of fragrant spices stored in a spice tower or *bessamim*. These rituals symbolise the giving thanks to God for the gift of taste, sight and smell. A late 16th century depiction of the *Havdalah* ceremony was published by the south German born, Venice based printer, Simon Levi Ginzburg in his illustrated *Custumal or Minhagim-Book* of 1593. The woodcut depicting the

Havdalah ceremony is illustrated on the verso of folio 3 and shows a father holding the wine cup with a wine flagon on the floor behind him. He faces his two sons, one of whom holds the candlestick and the other the spice tower.

The spices placed in the tower would have included cinnamon, nutmeg and clove and would have been stored in the drawer fitted in the base of the main section. These drawers were traditionally divided into four compartments as found here and as shown by another German example, marked for Nuremberg, illustrated in R. D. Barnett, *Catalogue of The Jewish Museum*, London, 1974, no. 408, p. 77, pl. cxxvii. Another German example, in pewter, dating from the late 17th or early 18th century is similarly illustrated in Barnett, *op. cit.*, no. 411, p. 78, pl. cxxiii.

The six figures on the angles of the spice compartment are clad in long robes and wearing a beret or *barrette* and a ruff, the traditional Jewish costume worn by the German Jews throughout the 17th century. The various attributes relate to the ceremony of *Havdalah*. One figure holds a spice tower, another a plaited candle. Others hold a wine cup, a prayer book and one plays a pipe.

Other filigree spice towers also feature cast figures as part of their ornament. A large spice tower, also unmarked but attributed to Nuremberg, second half 17th century was sold Christie's, Amsterdam, 10 December 2001, lot 196. It had a more elaborate outline and more intricate filigree work than the present example, however, the main tier of the tower is embellished with cast silver-gilt figures, two being soldiers and four musicians. The finial is surmounted by a trumpeter. The collection of the Jewish Museum, Amsterdam, includes a related spice tower, but lacks a figure finial. A spice tower from the Dr W. L. Hildburgh Bequest in the Victoria and Albert Museum is also ornamented with cast silver-gilt figures, three identified as musicians, three more with instruments or attributes lacking. Plainer examples are also known, such as the late 17th century example in the collection of the Jewish Museum, London, illustrated in R. Burman, J. Marin and L. Steadman ed., *Treasures of Jewish Heritage*, London, 2006, p. 38 (JM410).







220

220

A PAIR OF FRENCH 'RENAISSANCE REVIVAL' ORMOLU-MOUNTED ENAMEL VASES IN THE MANNER OF LIMOGES, THIRD QUARTER 19TH CENTURY

Each of campana form flanked by grotesque mask handles and very finely decorated in polychrome enamel with arabesques and gilt highlights against a copper-tone ground and a cartouche to the front and obverse depicting *putto* emblematic of the seasons
9 in. (23 cm.) high (2)

£4,000-6,000

US\$5,200-7,700
€4,400-6,600

221

A GROUP OF FOUR FRENCH 'RENAISSANCE REVIVAL' ENAMEL OBJECTS IN THE MANNER OF LIMOGES, THIRD QUARTER 19TH CENTURY

Comprising a vase, a pair of candelabra, and a small *tazza*; each decorated *en grisaille* with gilt highlights depicting grotesques and cornucopia, the vase with a continuous frieze illustrating Gideon's army drinking at the fountain, the *tazza* with a scene of two Classical figures kneeling beside a peacock

The vase: 18¾ in. (47.5 cm.) high

The candelabra: 9¼ in. (23.5 cm.) high; 6 in. (10.5 cm.) square

The *tazza*: 5¼ in. (13.5 cm.) high; 7 in. (18 cm.) diameter (4)

£10,000-15,000

US\$13,000-19,000
€11,000-16,000

Please see www.christies.com for a note on this lot



221



■ 222

A VIENNESE ORMOLU AND PAINTED-ENAMEL-MOUNTED EBONY AND EBONISED TABLE CABINET

LAST QUARTER 19TH CENTURY

Of architectural form, the top surmounted by a central Classical figure flanked by seated *putti* and supporting a clock, the enamel dial with Roman and Arabic numerals, further set with the hands for the days of the month, week, phases of the moon, and seconds, the reverse signed 'Brequet/ A Paris', mounted within a finely decorated circular case with *putti* and maidens in a wooded landscape, the spreading pediment inset with similarly decorated enamel plaques to all sides and the frieze drawer below, the corners mounted with standing female figures supporting vases, above two cabinet doors mounted with enamel plaques to the front and reverse, divided by columns, and opening to reveal six drawers fronted by scenes of odalisque Classical maidens, including a small scene after Titian's *Venus d'Urbino*, and lined in red velvet, raise on four polychrome-enamelled scroll feet headed by dolphins

£25,000-35,000

US\$33,000-45,000

€28,000-39,000





223

■*223

A LARGE VICTORIAN GILTWOOD WALL MIRROR
OF ITALIAN RENAISSANCE REVIVAL STYLE,
SECOND HALF 19TH CENTURY

The stippled concave-sided rectangular frame with scrolled acanthus decoration cornered and centred by geometric foils, the cresting foil surmounted by a winged male warrior, the bottom foil with a portrait medallion of Queen Victoria and Prince Albert cast 'VICTORIA .D.G. BRIT. REG F.D. * ALBERTUS PRINCEPES CONJUX./ MDCCCLII/ W.WYON R.A./ ROYAL MINT'; the inner frame carved with acanthus ribbon flower heads and green-painted cabochons, the mirror plate replaced
67½ x 53 in. (171.5 x 135.5 cm.)

£7,000-10,000

US\$9,100-13,000

€7,700-11,000

PROPERTY OF A GENTLEMAN

■224

AN ITALIAN WHITE-PAINTED PARCEL-GILT PINE ETAGERE
OF ROCOCO STYLE, LATE 19TH CENTURY

The top corner shelf surmounted with a central shell above pierced trellis-work side panels and three further shelves inset with bevelled mirror plates to each side, framed by a pierced and deeply carved floral and *rocaille* edge, on one straight and two cabriole legs

71½ in. (182 cm.) high; 34 in. (86 cm.) wide; 25 in. (63.5 cm.) deep

£2,000-3,000

US\$2,600-3,900

€2,200-3,300



224

■225

AN ITALIAN PIETRE DURE AND STAINED PINE CENTRE TABLE

BY GIUSEPPE MONTELATICI, FLORENCE, CIRCA 1880

The circular top centred by a floral bouquet encircled by a border of birds, butterflies, and fruiting branches against a black marble ground, set within a *bas relief* carved border with pierced *rocaille* apron, the central architectural support with *haut relief* carvings of pinecones and pomegranates above a tripartite base with three scrolling dolphins, the underside with paper label marked '6691/ 9062. /2' and maker's label 'GIUSEPPE MONTELATICI/ FABRICANTE/ di/ MOSAICI DI FIRENZE/ 7 Lung' Arno Corsini. 7/ FIRENZE/ On prend des Commissions et on se charge/ de l'Exposition/ SUCCURSALE/ BADEN-BADEN Vis-a-Vis... MANUFACTORY/ of the/ FLORENTINE MOSAICS/ and/ JEWELLERY... ASSORTMENT/ Coffres d'Albums/ MOSAIQUES BIZANTINES/ Camées/ ET ORFEVERRIE'

£25,000-40,000

US\$33,000-52,000

€28,000-44,000

PROVENANCE:

Anonymous sale; Christie's, New York, 31 October 1990, lot 289.

Property from a South American Collector, Sotheby's, New York, 15 October 2015, lot 24.

LITERATURE:

A.-M. Massinelli, *Painting in Stone - Modern Florentine Pietra Dura Mosaic*, Florence, 2014, pp. 38, 40 (fig. 6 [a related cabinet with Giuseppe Montelatici label] & p. 75, Note. 35).

Please see www.christies.com for a note on this lot





226



226

A PAIR OF MEISSEN PORCELAIN MYTHOLOGICAL SCONES
19TH CENTURY, BLUE CROSSED SWORDS MARKS

One modelled with Venus and Cupid, the other with Mars and a child
22¾ in. (58 cm.) high

(2)

£7,000-10,000

US\$9,200-13,000

€7,800-11,000

This form is recorded as model no. 611 in the *Meissen Tradesman Catalogue of 1911*, pl. 28.



227

227

A MEISSEN PORCELAIN 'ELEMENTS' EWER EMBLEMATIC OF WATER

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK WITH GROUND INCISION BELOW, PROBABLY OUTSIDE-DECORATED, INCISED MODEL NO. 320, PRESSNUMMER 66

After the model by *J.J. Kändler*, with scroll handle formed from aquatic leaves tied with a ribbon and surmounted by a winged putto, the lower part moulded with a fleet of war ships among waves between figures of a mermaid and hippocampi below a figure of Neptune in a shell chariot, the foot moulded with bulrushes and applied with stylised dolphins
25¾ cm. (64.5 cm.) high

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*228

ERNESTO GAZZERI (ITALIAN, FL. 1890-1920), AFTER THE MODEL BY GIAN LORENZO BERNINI (ITALIAN, 1598-1680)

Apollo and Daphne

signed and dated 'E. GAZZERI/ROMA 1902'

white statuary marble

49½ in. (126 cm.) high; 25½ in. (65 cm.) wide; 18½ in. (47 cm.) deep

Executed circa 1902.

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

The unveiling of the original marble group of *Apollo and Daphne* in 1625 caused a sensation, and created a European celebrity of its creator, Gianlorenzo Bernini. The scene is derived from Ovid's *Metamorphosis* in

which Apollo, struck by one of Cupid's arrows, pursues Daphne, the daughter of a river god. Fleeing from the young god, she tires and prays to her father to save her. Bernini chose to depict the most dramatic moment, when Daphne is transformed by her father into a laurel tree, the bark snaking up to encase her legs and the leaves sprouting from her hair and fingertips. Masterpieces through Antiquity through the eighteenth-century were often replicated by sculptors in the nineteenth-century. This was particularly true with the present artist.

Born in Modena in 1866, Ernesto Gazzeri later moved to Rome where inspired by his classical surroundings he became a marble sculptor of repute. Known for sculptural portraits and funerary monuments, in particular his late masterpiece, a monument to *Tommaso Campanella* modelled in 1923 in Stilo, Italy, he also executed genre works and mythological subjects as in the present example.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



229

PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*229

STUDIO OF ANTONIO FRILLI (ITALIAN, D. 1902), AFTER THE ANTIQUE

Venus Anadyomene (Marine Venus)

signed 'GALLERIA A. FRILLI/ FIRENZE, ITALY'

white statuary marble

67½ in. (171.5 cm.) high; 20 in. (51 cm.) wide

Executed circa 1880.

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

Please see www.christies.com for a note on this lot



230

■230

**AN ITALIAN ALABASTER 'MEDICI VASE', ON PEDESTAL
LATE 19TH CENTURY, THE PEDESTAL 20TH CENTURY**

Of campana form, flanked by two handles and carved with a standing figures to the centre between a band of fruiting grape vine and acanthus leaves, on an associated fluted alabaster pedestal with grape vine frieze and on hexagonal base

36¼ in. (92 cm) high; 22 in. (56 cm.) wide, the vase

42½ in. (106.5 cm.) high, the pedestal

(2)

£15,000-25,000

US\$20,000-32,000

€17,000-28,000



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ 231

AN ITALIAN HARDSTONE AND MICROMOSAIC TABLE TOP
BY FRANCESCO BELLONI, PARIS, CIRCA 1815-20

Circular, the outer border inlaid with alternating alabaster and *Serpentina* 'verde ranocchia' demi-lunes, encircling a Spanish brocatelle and Belgian black marble band, the inner field with scrolling arabesques with pineapple fruiting vases and birds etched with penwork against an *alabastro fiorito* ground framing roundels with micromosaic classical attributes, the centre band of conforming *Serpentina* 'verde ranocchia' and Spanish brocatelle encircling a micromosaic vestal figure
44¼ in. (112.5 cm.) diameter

£30,000-50,000

US\$39,000-65,000
€33,000-55,000

PROVENANCE:

Acquired from a German residence.

LITERATURE:

J.-D. Augarde and G. Maugé, *Francesco Belloni (1772-1844), a 'mosaic artist' in Paris from the Directoire to Louis-Philippe: Works and new identifications*. The 43rd annual Symposium of the Furniture History Society, in association with the Rosalinde and Arthur Gilbert Collection at the V, The Wallace Collection, 30 March 2019.

Francesco Belloni (Rome 1772 - Paris 1863) was trained in the workshops of the Vatican. In 1796, he moved to Paris, where he became an official artist, protected and supported by the successive governments in France, from the Directoire to King Louis-Philippe. His workshop was named *Manufacture Impériale*, then *Royale*, and his products were exhibited every year at the Louvre together with those from Sèvres and the Gobelins. From at least 1806, he described himself as 'Sculptor and Painter in Mosaics'.

Please see www.christies.com for a note on this lot

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY OF A LADY

232

AN ITALIAN MICROMOSAIC PLAQUE
ROME, THIRD QUARTER 19TH CENTURY

Depicting the Roman forum with a view towards the Capitol, with figures besides the ruins of the Arch of Septimius Severus and the Temple of Castor and Pollux, within a black border and inset in a giltwood frame with egg and dart border and hanging hook

14¼ x 19½ in. (36.2 x 49.5 cm.), the plaque

21¼ x 26½ in. (54 x 67.5 cm.), including frame

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

***233**

AN ITALIAN PATINATED-BRONZE-MOUNTED RED AND BLACK MARBLE TAZZA

BY BENEDETTO BOSCHETTI, ROME, THIRD QUARTER 19TH CENTURY

The gadrooned *rosso antico* marble bowl with scalloped edge and centred by a rosette above baluster stem supported by hippocamps on a *rouge griotte* and black marble concave-sided tripartite base, the patinated bronze base signed 'B. BOSCHETTI/ROMA'

13 in. (33 cm.) high; 16½ in. (42 cm.) diameter

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

Please see www.christies.com for a note on this lot





■*234

**A LIFESIZE FRENCH ORMOLU-MOUNTED POLYCHROME
MARBLE BUST OF ALEXANDER THE GREAT**

AFTER THE 17TH CENTURY MODEL ENHANCED BY FRANCOIS
GIRARDON (FRENCH, 1628-1715), LATE 19TH CENTURY

The head and helmet in *Breccia rossa* marble above a chest-plate in *verde antico* and with ormolu-cast collar and drapery above a break-front spreading *verde antico* socle

47 in. (119.5 cm.) high; 28¼ in. (72cm.) wide

£30,000-50,000

US\$39,000-65,000

€33,000-55,000

The original model for the present bust has a unique and varied history, which illustrates a remarkable skill for repurposing ancient works of art, imbuing them with new life. The beautifully carved porphyry head was originally from the collection of Cardinal Richelieu (1585-1642) and later given by the cardinal's niece the duchesse d'Aiguillon to François Girardon (1628-1715) for restoration. It was the Baroque artist and sculptor to the Sun King who "completed" the work with the additional of the Egyptian green marble armour and gilt-bronze mounts. The bust was purchased by the duc d'Estrées in 1715 and finally by the Comte de Maurepas in 1738 on behalf of Louis XV and placed in the *salon de Conseil* before moving to its current location at Versailles in 1953 (inv. MV8613).



235

235

AN ITALIAN MICROMOSAIC PICTURE OF THE DOVES OF PLINY

ROME, LAST QUARTER 19TH CENTURY

Oval with concave edge, unsigned, in a rectangular giltwood frame

15½ x 19¾ in. (39.5 x 50 cm.), the plaque

21 x 25½ (54 x 64.5 cm.), the frame

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

Please see www.christies.com for a note on this lot

PROPERTY OF A LADY

■ **236**

AN ITALIAN MICROMOSAIC AND GILTWOOD CENTRE TABLE

ROME, THIRD QUARTER 19TH CENTURY

The micromosaic top centred with the Doves of Pliny encircled by eight scenes of Rome, depicting in clockwise order the Pantheon, Arch of Constantine, Capitoline Hill, the Roman Forum, St. Peter's Basilica, the Colosseum, Castel Sant'Angelo, and the Temple of Hercules Victor, within malachite and an *ombré* Greek-key border, on a tripartite giltwood base on lion monopodia feet

32 in. (81.5 cm.) high; 29½ in. (75 cm.) diameter

£8,000-12,000

US\$11,000-15,000

€8,800-13,000



236





PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*237

A PAIR OF LARGE ITALIAN MARBLE SEATED LIONS
LATE 19TH/EARLY 20TH CENTURY

Each on shaped rectangular integral bases
42 in. (107 cm.) high; 52 in. (132 cm.) wide; 20 in. (51 cm.) deep

(2)

£15,000-25,000

US\$20,000-32,000
€17,000-27,000



■*238

FERDINANDO VICHI (ITALIAN, FL. LATE 19TH/EARLY 20TH CENTURY)

Inspiration

singed 'FDO. VICHI/ FIRENZE', with a metal plaque engraved 'INSPIRATION'

marble, Carrara, giallo antico, rosso antico, alabastro di Napoli, portoro; bronze, gilt and patinated

35¼ in. (89.5 cm.) high; 23¾ in. (60 cm.) wide; 17¼ in. (44 cm.) deep

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

Ferdinando Vichi, the well-established sculptor from the Florentine School, was associated with the prolific gallery of Pietro Barzanti. His compositions in alabaster and marble cover a range of subjects including Orientalism, allegorical themes and, as in the present lot, works of Greco-Roman inspiration. The pinnacle of his career was his involvement in the 1898 memorial erected in the cathedral of Santa Croce to honour the composer Gioacchino Rossini.

■*239

FERDINANDO VICHI (ITALIAN, FL. 1890-1910)

Classical Lovers

signed 'F Vichi', with parcel-gilt detailing, on a green marble pedestal
marble, *marmo di Carrara, giallo antico, rosso antico, and alabastro fiorito*
27¾ in. (70.5 cm.) high; 24½ in. (62 cm.) wide; 15 in. (38 cm.) deep, the marble group
70 in. (178 cm.) high, overall
Executed circa 1890.

(2)

£20,000-30,000

US\$26,000-39,000

€22,000-33,000





240

■240

AN ITALIAN COLOURED GLASS TWELVE-LIGHT CHANDELIER

PROBABLY MURANO, 20TH CENTURY

The baluster upright with wave-cut cups issuing flowering stems and tubular branches, losses and replacements, fitted for electricity

51 in. (130 cm.); 45½ in. (115.5 cm.) diameter

£6,000-10,000

US\$7,800-13,000

€6,600-11,000

*241

A LARGE FRENCH ORMOLU-MOUNTED CHINESE CRACKLED CELADON-GLAZED PORCELAIN JARDINIÈRE

OF LOUIS XVI STYLE, THIRD QUARTER 19TH CENTURY

The egg-and-dart cast rim flanked by scrolled acanthus wrapped loop handles issuing berried laurel leaf swags, above a pierced meander frieze and tapering body on a laurel wreath foot, the base with *mille-raies* panelled and paterae cast frieze

21½ in. (54.5 cm.) high; 26 in. (66 cm.) wide; 20½ in. (52 cm.) deep

£15,000-25,000

US\$20,000-32,000

€17,000-27,000



241



■242

**A THREE-PIECE CUT AND MOLDED-GLASS SALON SUITE
IN THE MANNER OF F. & C. OSLER, MODERN**

Comprising two armchairs and a settee; each padded back, arms, and seat covered in buttoned green velvet, and with serpentine-shaped crestring centred by a fan, above columnar stiles surmounted by acorn-shaped finials, the arms with short diamond-cut columnar supports, above a conforming apron and on ball and tapering faceted front legs with spirally-fluted bun feet
 The armchairs: 48¼ in. (122.5 cm.) high; 28 in. (71 cm.) wide; 22¾ in. (58 cm.) deep
 The settee: 49 in. (124.5 cm.) high; 44¾ in. (113.5 cm.) wide; 22¾ in. (58 cm.) deep

(3)

£15,000-25,000

US\$20,000-32,000
 €17,000-28,000

This salon suite is modelled directly after the design by the Victorian glass firm Osler, which was known for its output of glass furniture prized for its prismatic quality and miraculous construction. Osler produced chairs, settees, beds and tables exclusively marketed to Indian princely families through their Calcutta showroom. The maharajas were embarking upon a palatial building program of boundless opulence and Osler's jewel-like furniture was both suitably magnificent and 'cooling' in India's climate. But as was characteristic of the nineteenth century and amalgamations of styles, periods, and culture, the design shows a distinctly Moorish influence as popularised by Owen Jones' drawings of the Alhambra.

A substantial order from Osler of tables, armchairs, beds and fountains was made by Maharana Sajjan Singh (d. 1884), and although he died before it arrived, his collection is today preserved in the crystal gallery at the Fateh Prakash Palace, Udaipur.



Ω243

**A FRENCH ORMOLU AND CUT-CRYSTAL,
BLOWN AND FROSTED-GLASS CAMEL
CENTREPIECE, ENTITLED 'LE VAISSEAU
DU DÉSERT'**

BY COMPAGNIE DES CRISTALLERIES DE
BACCARAT, PARIS, LATE 20TH CENTURY

The frosted glass body of the camel in one piece, modelled walking, the head turned slightly to the left and cast separately, surmounted by a Mamluk shaped cut-glass vase etched with fronds and flowerheads, the saddle support cast with tassled rugs and spears, the body encircled with straps supporting a bowl to each side, with reins, bridle and headdress plume, on a chamfered diamond-cut plinth with a stiff-leaf cast edged base on bracket feet and applied at the sides with loop tendril handles, variously numbered and stamped with the Baccarat cachet mark
24 in. (61 cm.) high; 22 in. (56 cm.) wide; 9¼ in. (25 cm.) deep

£40,000-60,000

US\$52,000-77,000

€44,000-66,000

The original model for the present *brûle parfum* was first exhibited at the 1878 Exposition Universelle alongside what might be considered its pendant 'cave à liquer *Éléphant*'. Entitled *Le Vaisseau du désert*, the model is refined in both technique and form, encompassing a combination of characteristic Baccarat techniques including polished crystal glass and frosted details. Taking the form of a camel, the design for this *brûle parfum* reflected the growing public interest in the exoticism of the Middle and Far East that grew throughout the 19th century and resulted in a strong 'Orientalist' influence on the fine and decorative arts. The Baccarat archives indicates that vase surmounting the camel were initially decorated in gilt and polychrome enamel, and the other acid-etched, as seen in the present lot. Only two examples of the *dromadaire* were produced in the nineteenth century. In the twentieth century Baccarat re-edited the model in a extremely limited edition, from which the present lot is an example. Nearly identical in form to the nineteenth-century example, small variations may be seen in the interior construction of the camel's body and most notably that the body of the period examples were transparent while the twentieth-century examples are frosted.





■244

**A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL-APPLIQUES
AFTER THE MODEL BY NICOLAS PINEAU, LATE 19TH CENTURY**

Modelled as a three-headed winged dragon perched upon a pierced scrolling base, the flame-form nozzles each issuing from the clenched grip of a dragon head, fitted for electricity

28¼ in. (72 cm.) high; 16½ in. (42 cm.) wide

(2)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

Please see www.christies.com for a note on this lot



■245

**A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL-APPLIQUES
AFTER THE MODEL BY NICOLAS PINEAU, LATE 19TH CENTURY**

Modelled as a three-headed winged dragon perched upon a pierced scrolling base, the flame-form nozzles each issuing from the clenched grip of a dragon head, fitted for electricity

28¼ in. (72 cm.) high; 16½ in. (42 cm.) wide

(2)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

■ 246

A PAIR OF MONUMENTAL CHINESE CLOISSONNE ENAMEL VASES, ON STANDS
FIRST HALF 20TH CENTURY

Each with brass lip blue painted with geometric *leiwen* bands, above a waisted neck with lotus lappets and intertwined dragons, *Shou* characters and a double gourd collar with symbols of the Eight Precious Things, each bulbous body exuberantly decorated to one side with a pair of pheasants standing on rockwork amidst peonies and chrysanthemums, and the other side with cranes, exotic birds and spotted deer amidst lotus, peony and prunus flowers, all on a cloud waved Cobalt blue ground, tapering to a convex socle band with symbols of the Eight Precious Things, on a *ruyi* and arabesque decorated spreading circular foot, raised on an relief-carved ebonised lacquered pine stand

£50,000-80,000

US\$65,000-100,000

€55,000-88,000

(4)





247

PROPERTY OF A GENTLEMAN

247

A SEVEN-LIGHT 'LILY' FAVRILE GLASS AND PATINATED BRONZE TABLE LAMP

TIFFANY STUDIOS, CIRCA 1910

The base stamped 'TIFFANY STUDIOS NEW YORK 385', six shades engraved 'L.C.T. Favrile', one shade engraved 'L.C.T.'
20 in. (50.5 cm.) high

£10,000-15,000

US\$13,000-19,000
€11,000-16,000

PROVENANCE:

The Estate of Vance Jordan, sale; Christie's, New York, 15 June 2004, lot 30.

■*248

A FRENCH 'JAPONISME' GILT AND PATINATED-BRONZE AND ONYX JARDINIÈRE

THE DESIGN ATTRIBUTED TO EUGÈNE CORNU AND POSSIBLY EXECUTED BY G. VIOT & CIE., PARIS, CIRCA 1870

The onyx bowl surmounted by a pierced stylized cloud rim and raised on three polychrome-patinated bronze peacocks encircling a central onyx disk, tripartite base and cloud-form feet
14½ in. (37 cm.) high; 12¼ in. (31.5 cm.) diameter

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

Please see www.christies.com for a note on this lot



248



■*249

**A FRENCH 'JAPONISME' GILT, SILVERED,
AND PATINATED- BRONZE AND ONYX
GUERIDON**

POSSIBLY DESIGNED BY EUGÈNE CORNU
AND EXECUTED BY G. VIOT & CIE., PARIS,
CIRCA 1860

The cloisonné enameled circular dished top with scalloped edge and decorated with a scene of a palace with flower-form fireworks in the sky and a blooming prunus tree to the foreground above a *faux-bambou* openwork stem entwined with flowered-liana and centred with an Asiatic bird, on a circular onyx base with a pierced lappet apron mounted with songbirds, on four out swept scroll feet

37¾ in. (94.5 cm.) high; 20 in. (51 cm.) diameter

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

Please see www.christies.com for a note on this lot



Drawing of an enamel jardinière by Emile Reiber for Christofle, 1872 (courtesy of Marie Mouterde, Christofle Archives, Paris, inv. Ch 2850).



***250**

A FRENCH 'JAPONISME' PARCEL-GILT, PATINATED-BRONZE AND CLOISONNE ENAMEL JARDINIÈRE

BY CHRISTOFLE ET CIE, DESIGNED BY EMILE REIBER (1826-1893), PARIS, 1873

Of rectangular shape with cloud-form handles, each convex side inset with polychrome enamel panels depicting flowering lotus, wisteria, and prunus, with removeable gilt-metal liner, signed 'CHRISTOFLE & CIE' and numbered '803094'

7 in. (18 cm.) high; 17¼ in. (43.5 cm.) wide; 10 in. (25.5 cm.) deep

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

The Christofle Archives, Paris, has Emile Reiber's 1872 preparatory drawings for this model (with a yellow rather than blue ground) entitled '*jardinière rectangulaire sur 4 pieds, avec décor de glycines sur fond jaune et motif de grecque damasquiné sur le pourtour*'. A jardinière, apparently with blue ground like the present lot, was shown at the Chicago World's Fair in 1893 as a *garniture de cheminée* together with a pair of five-light candelabra described as *girandole pomme de pin*. A pair of candelabra of this model sold Christie's, London, 18 September 2014, lot 265 (£25,000).



PROPERTY OF A GENTLEMAN

251

**A 'POPPY' PATINATED BRONZE AND
LEADED GLASS TABLE LAMP**

TIFFANY STUDIOS, CIRCA 1910

shade impressed *'TIFFANY STUDIOS NEW YORK,'*
base impressed *'TIFFANY STUDIOS NEW YORK
443'*

26 in. (66 cm) high; 20¼ in. (51.5cm) diameter of
shade

£40,000-60,000

US\$52,000-78,000

€44,000-66,000



252

252

A LARGE FRENCH 'JAPONISME' GILT, SILVERED AND PATINATED-BRONZE JARDINIÈRE
LAST QUARTER 19TH CENTURY

The oval, lobed body with pierced cloud-form trellis and conforming apron, flanked with branch handles, and decorated with low-relief landscape of a flowering tree along a rocky shore and flying crane, raised on four *tête d'éléphant* feet, with two removeable tole liners, one handle inscribed 'BRONZE', the underside to one foot marked 'JM'
16¾ in. (42.5 cm.) high; 25½ in. (65 cm.) wide; 14½ in. (37 cm.) deep

£12,000-18,000

US\$16,000-23,000

€14,000-20,000



253

253

A PAIR OF FRENCH 'CHINOISERIE' GILT AND PATINATED-BRONZE MOUNTED CHINESE CLOISSONNE ENAMEL VASES
BY FERDINAND BARBEDIENNE, PARIS, LATE 19TH CENTURY

Each of ovi-form with dragon masks suspending loop handles, the body decorated with stylised bats and clouds against a white ground, flanked with two supports suspending further handles, raised on a pierced scrollwork base and four feet, signed 'F. BARBEDIENNE'
18 in. (45.5 cm.) high; 9 in. (23 cm.) diameter

(2)

£4,000-6,000

US\$5,200-7,800

€4,500-6,600



■ 254

A FRENCH 'JAPONISME' ORMOLU AND CHINESE CLOISONNE ENAMEL-MOUNTED MAHOGANY ETAGERE-CABINET IN THE MANNER OF GABRIEL VIARDOT, PARIS, LATE 19TH CENTURY

The pagoda-shaped top with central geometric plinth above an asymmetrical arrangement of shelves and cubby holes with pierced trellis galleries and central crouching *karashishi* and cranes on lotus leaves, the two cupboard doors inset with Chinese *cloisonné* plaques of exotic birds and butterflies on flowering branches against a turquoise ground, signed 'J. MOSER' 71½ in. (181.5 cm.) high; 45¾ in. (116.5 cm.) wide; 17¾ in. (45 cm.) deep

£20,000-30,000

US\$26,000-39,000
€22,000-33,000

Gabriel-Frédéric Viardot (1830-1906) is largely remembered for his particular version of Asian style furniture, and was advertised as a '*créateur des meubles dans le genre chinois et japonais*'. After Viardot became proprietor of his family firm in 1861, Viardot Frères et Cie moved to various addresses in Paris before settling at 36 rue Amelot in 1878, where they remained until the turn of the century.

Originally producing Renaissance style *objets d'art*, Viardot seized on opportunities afforded by industrialization to indulge a growing market, hungry to consume watered-down Western interpretations of the exotic. The Viardot style was influenced by Japanese prototypes, but was chiefly inspired by the large quantity of decorative items being imported into Paris from China and Hanoi, in the colony of French Indo-China (now Vietnam and Cambodia).

Viardot exhibited at the Great Exhibition in London in 1851 and was both a participant and a jury member for the 1867, 1878 and the 1889 International Exhibitions in Paris. He was awarded four medals from the Paris Exposition in 1867 and received a silver medal at the 1878 Paris Exposition. His major success was at the 1889 Paris *Exposition Universelle* where the firm was awarded a gold medal and the jury reported '*Il nous presente ses meubles japonais toujours fort interessants tant par leur tonalité que par leur parfaite execution*'.



255

■255

A JAPANESE PATINATED-BRONZE KORO (INCENSE BURNER)
MEIJI PERIOD, LATE 19TH CENTURY

The central urn surmounted by a dragon slayer with gilt eyes and perched on a rocky outcrop above a menacing dragon, the faceted hexagonal body cast to each side with cartouches depicting scenes of flora, fauna, and landscapes, flanked by two winged-dragon handles, raised on three legs encircling a mythical lion finial on a circular base above demon-headed feet

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

Please see www.christies.com for a note on this lot



256

PROPERTY OF A GENTLEMAN

■256

A JAPANESE GILT AND PATINATED BRONZE FIGURE OF A SAMURAI ON HORSEBACK

BY YOSHIMITSU, LATE 19TH/EARLY 20TH CENTURY

The detachable figure signed 'Yoshimitsu' in Japanese characters
16¼ in. (41 cm.) high; 17¼ in. (44 cm.) wide

£5,000-8,000

US\$6,500-10,000

€5,500-8,800

PROVENANCE:

Anonymous sale; Bonhams, London, 12 May 2011, lot 149.

■257

A PAIR OF LARGE CHINESE CLOISONNE ENAMEL CRANES
FIRST HALF 20TH CENTURY

Each modelled as two cranes naturalistically perched on a rocky outcrop, the taller cranes supporting a branch with peaches in their mouths, the necks with an apocryphal four character Qianlong mark

80½ in. (204.5 cm.) high; 24½ in. (62.5 cm.) wide; 15½ in. (39.5 cm.) deep (2)

£40,000-60,000

US\$52,000-78,000

€45,000-66,000





***258**

A LARGE FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN JARDINIÈRE

LAST QUARTER 19TH CENTURY, THE PORCELAIN QING DYNASTY (1644-1911)

The *famille rose*-style porcelain bowl mounted with pierced *rocaille* rim and bullrush support on a water-spilling shell and 'C'-scroll base and four outswept feet

17¼ in. (44 cm.) high; 19½ in. (49.5 cm.) diameter

£20,000-30,000

US\$26,000-39,000
€22,000-33,000

PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*259

A PAIR OF MONUMENTAL ORMOLU AND FROSTED GLASS LANTERNS

LATE 20TH CENTURY

Each with foliate and acanthus cast corona above six scroll supports suspending a waisted band mounted with female masks and cornucopia above a crown of alternating strapwork-mounted acanthus and tragic masks, the body of circular tapering form inset with six frosted glass panels each etched with a starburst, terminating with a pierced gallery raised by three winged griffons encircling a fluted bulbous boss surmounted with a flame, fitted for electricity

86 in. (218.5 cm.) high; 38 in. (96.5 cm.) diameter

(2)

£20,000-30,000

US\$26,000-39,000
€22,000-33,000

Please see www.christies.com for a note on this lot





260

260

**A FRENCH 'JAPONISME' ORMOLU-MOUNTED
CHINESE CLOISONNE ENAMEL JARDINIERE**
LATE 19TH CENTURY

The four-side lobed body with pierced *lingzhi* rim and mounted with lion-form handles, each side decorated with polychrome enamel scenes of flowers and birds divided by gilt-metal borders hung with further handles and terminating in scrolled dragon-form feet
13½ in. (34.5 cm.) high; 20 in. (51 cm.) wide; 15 in. (38 cm.) deep

£7,000-10,000

US\$9,100-13,000
€7,700-11,000

261

**TWO MEISSEN PORCELAIN NODDING PAGODA
FIGURES**

LATE 19TH CENTURY, BLUE CROSSED SWORDS
MARKS, ONE INCISED 157

Modelled as a male and female each seated with their legs crossed, their heads, hands and tongues articulated
the female figure 17½ in. (18.2 cm.) high (2)

£8,000-12,000

US\$11,000-16,000
€8,800-13,000



261



***262**

A PAIR OF FRENCH ORMOLU-MOUNTED CUT-CRYSTAL-GLASS FOUR-LIGHT VASE-CANDELABRA

ATTRIBUTED TO COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, CIRCA 1900

Each ovi-form vase with spirally-gadrooned body surmounted by a flower finial above scrolled acanthus branches running to a rocaille foot, fitted for electricity

23¼ in. (59 cm.) high; 17½ in. (44 cm.) wide

(2)

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

PROVENANCE:

Anonymous sale; Christie's East, New York, 5 November 1992, lot 284.

The present candelabra in the exuberant high rococo style, can be attributed to Baccarat with reference to similar vases and candelabra exhibited at the 1909 *Exposition internationale de l'Est de la France* in Nancy.





263

■263

**A FRENCH ORMOLU EIGHT-LIGHT CHANDELIER
AFTER THE MODEL ATTRIBUTED TO ANDRE CHARLES BOULLE,
LATE 19TH CENTURY**

The volute baluster-shaped central shaft surmounted by an acanthus clad finial, framed by four *putti* monopodia terminating in lion paw feet between framed arches enclosing trophies above female masks interspersed with scrolling acanthus-clad candle arms terminating in gadrooned nozzles, above a caged vase and spirally-fluted boss with berried finial
35½ in. (90 cm.) high; 34 in. (86.5 cm.) diameter

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

The present chandelier is almost an exact copy of the model attributed to Andre Charles-Boulle (1642-1732), the King's Cabinetmaker, Chaser, Gilder, and Engraver, which was previously in the collection of the Mobilier national and is now in the Louvre (inv. OA5101).

■~264

**A FRENCH ORMOLU AND BLUETOILE MOUNTED
KINGWOOD PARQUETRY COMMODE A VANTAUX
AFTER THE MODEL DESIGNED BY THE SLODZT BROTHERS
AND EXECUTED BY ANTOINE GAUDREAU, LATE 19TH
CENTURY**

The shaped Saint-Berthevin marble top above two drawers each centred by a medallion depicting Classical figures, hung by ribbons and floral garlands and flanked by further coins and medallions, enclosing two pairs of frieze drawers fronted in tulipwood quarter-veneered parquetry, on four cabriole legs headed by rams' heads and terminating in scroll feet
37¼ in. (94.5 cm.) high; 66½ in. (169 cm.) wide; 24¾ in. (63 cm.) deep

£20,000-30,000

US\$26,000-39,000

€23,000-33,000

Please see www.christies.com for a note on this lot



264



■*265

A LARGE FRENCH ORMOLU BRACKET CLOCK
OF LOUIS XIV STYLE, THIRD QUARTER 19TH CENTURY

Of architectural out-shape, the case surmounted with a kneeling *putto* holding an hourglass and flanked by female herm figures above a central dial with individual enamel cartouches painted with Roman numerals, above an Apollo mask to the front and the reverse, raised on two lion-paw feet and supported on a tapering bracket centred by a strapwork shell between female masks to the corners above scrolling acanthus and leafing branches and flowering trellis panels terminating in a berry clasp, the twin barrel movement signed and numbered 'Paquet/ A PARIS/ 437'
60¼ in. (152.5 cm.) high; 27 in. (68.5 cm.) wide; 11 in. (28 cm.)

(2)

£15,000-25,000

US\$20,000-32,000

€17,000-27,000



266



PROPERTY OF A GENTLEMAN

■266

A PAIR OF MONUMENTAL FRENCH ORMOLU FIVE-LIGHT WALL-APPLIQUES

BY MAISON MOTTHEAU ET FILS, PARIS, LATE 19TH/ EARLY 20TH CENTURY

Each with ribbon-tied and tasselled backplate issuing three alternating spirally-fluted arms centred by a braid-trailing rosette and a pair acanthus leaves supporting gadrooned bobèches, signed 'E. MOTTEAU/PARIS'

66 in. (167.5 cm.) high; 27 in. (68 cm.) wide

(2)

£6,000-8,000

US\$7,800-10,000

€6,600-8,800

The *bronziers* Maison Mottheau et Fils exhibited at the 1900 Universal Exhibition in Paris.

■*267

A FRENCH ORMOLU AND JASPERWARE-MOUNTED SATINWOOD, HAREWOOD, AND AMARANTH PARQUETRY TEA TABLE

BY ZWIENER, PARIS, CIRCA 1900

The serpentine shaped top tier with trellis parquetry centred with flowers and joined by diamonds, raised on scrolling acanthus-clad supports terminating in *putto* herms, over a lower tier with corresponding parquetry and a shaped apron with a jasperware roundel to the front and reverse depicting Classical figures, encircled by a wreath mount on four cabriole legs terminating in lion paw feet, signed 'ZJ' to the reverse of the mounts

35¼ in. (89.5 cm.) high; 39½ in. (100.5 cm.) wide; 26 in. (66 cm.) deep

£15,000-25,000

US\$20,000-33,000

€17,000-28,000

LITERATURE:

C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, Paris, 2018, pp. 555-569.

Please see www.christies.com for a note on this lot



267



PROPERTY OF A GENTLEMAN

■-268

**A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINÉ, AND MAHOGANY
MARQUETRY PIANO À QUEUE**

THE CASE BY ZWEINER, THE MOVEMENT BY ERARD, SERIAL NO. 77189, PARIS, CIRCA 1898

The case overall with a foliate border and quarter-veneered panels, the sides with *bois de bout* floral marquetry cartouches, the ivory keyboard cover similarly decorated and signed *Erard/Paris*, the inside of the case with burr maple veneer, on six cabriole legs headed by trailing foliage and tapering to hairy paw sabots, stencilled and stamped with the serial number '77189' and marked to the interior 'A.P.', the movement stencilled '*Par Brevet d'Invention/ Seb & Pre Erard/ 13&21 rue du Mail/ Paris*', the mounts signed 'ZJ'

Closed: 40 in. (102 cm.) high, 54 in. (137 cm.) wide, 83 in. (211 cm.) long

Open: 69½ in. (176.5 cm.) high

£25,000-40,000

US\$33,000-52,000

€28,000-44,000

Please see www.christies.com for a note on this lot



269

■*269

A FRENCH GILT AND PATINATED-BRONZE MOUNTED RED MARBLE THREE-PIECE CLOCK GARNITURE OF EMPIRE STYLE, THIRD QUARTER 19TH CENTURY

Comprising a mantle clock and a pair of urns; the clock surmounted with an gilt-bronze bust of Napoleon after the model by Chaudet above a veneered rectangular *rouge griotte* marble case centred by an engraved dial within a berried wreath above an eagle and raised on a stepped square base and four feet, the twin barrel movement with countwheel strike on bell; the urns *en suite* and each of campana form and flanked by fawn mask handles raised on a spreading circular socle above a similar marble base mounted with wreaths of berried laurel

The clock: 24½ in. (62 cm.) high

The urns: 16¾ in. (42.5 cm.) high

(3)

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

Please see www.christies.com for a note on this lot

■*270

A GERMAN ORMOLU SURTOUT DE TABLE BY CASIMIR MÜNCH, STUTTGART, CIRCA 1820/30

Composed of 'D'-shaped ends adjoining a square centre section each with mirrored top edged by a fruiting vine balustrade centred by kneeling Bacchic *putti* divided by fruit-filled urn, above a ribbon-tied relief-cast floral frieze on lion-paw feet, signed 'C. Münch' and 'in Stuttgart'

6½ in. (16.5 cm.) high; 74½ in. (189 cm.) long; 24½ in. (62 cm.) deep

(3)

£20,000-25,000

US\$26,000-32,000

€22,000-27,000

Please see www.christies.com for a note on this lot



270



■*271

A PAIR OF LARGE LOUIS PHILIPPE ORMOLU THIRTEEN-LIGHT CANDELABRA
CIRCA 1840

The central acanthus-cast nozzle issuing gadrooned 'S'-scrolls supporting two tiers of candlearms, the lower tier hung with cornucopia, above a baluster stem raised on a tripartite base further hung with fruit garlands above three lion-paw feet and concave-sided base
38¼ in. (97 cm.) high

(2)

£30,000-50,000

US\$39,000-65,000
€33,000-55,000



PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*272

**AFTER ANTONIO CANOVA, ITALIAN SCHOOL
(LATE 19TH/ EARLY 20TH CENTURY)**

The Three Graces, lifesize

unsigned, on pedestal
white statuary marble

The marble: 69 in. (175.5 cm.) high; 39 in. (99 cm.) wide; 22¾ in. (58 cm.) deep

The pedestal: 30¾ in. (78 cm.) high; 43¼ in. (110 cm.) wide; 24½ in. (62 cm.) deep (2)

£70,000-100,000

US\$91,000-130,000

€78,000-110,000

The alluring image of the *Three Graces*, is one that has captured the hearts of artists and onlookers since the time of its creation. Aglaia, Euphrosyne and Thalia were the three daughters of Zeus and the sea nymph Euronyme, as well as the handmaidens of Venus and companions of Apollo. Respectively, they represented elegance, mirth and youth, and beauty. They were often seen in mythology and art presiding over banquets, dances, and pleasurable social events, and brought joy and goodwill to both gods and mortals.

The origins of the sculpted group lies in 4th century BC Greek sculpture where the virtuoso sculptor Praxiteles is believed to have modified one of his iconic marble Venuses and replicated her two further times. The theme continued through the Hellenistic period, as in all the antique interpretations of Aglaia, Euphrosyne and Thalia, the three sisters are depicted as two (Aglaia and Euphrosyne) facing frontally while the central figure (Thalia) faces away. This would have served, in part, to be mildly erotic while also being a clever and dynamic compositional idea. In this stance they would have been seen as part of a decorative scheme in a villa or sculpture gallery with the aim of promoting joy, fortitude and love.

In 1812, the prolific neo-classical sculptor Antonio Canova modified the composition and distanced his composition from the antique prototypes by twisting the central figure, so that she would face the onlooker, and by drawing the sisters closer together, in a warmer and more seductive embrace. Antonio Canova's first group of *The Three Graces* was commissioned by Empress Josephine in 1812. The marble was completed after her death in 1816 and taken to Monaco by her son, Eugène de Beauharnais. On the latter's death in 1824, the group became the property of the Duke of Leuchtenburg and was transported to St. Petersburg, where it is now kept in the Hermitage. In 1815, John Russell, the 6th Duke of Bedford, commissioned a second version of *The Three Graces* from Canova. The marble was completed in 1817 and installed in Woburn Abbey two years later. It was acquired in 1994 jointly by the V&A, London, and the National Galleries of Scotland, Edinburgh. This second version of the group is slightly smaller and varies in some details, primarily the rectangular pedestal behind the maidens, which is transformed into a round column. Thus, the present lot, is after Canova's second version. Of Canova's autograph versions, either in marble or plaster, four are recorded. However other studios throughout Italy continued to produce finely carved examples, like the present lot throughout the 19th and into the 20th century.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



273

■273

A FRENCH 'ORIENTALIST' ORMOLU, ONYX AND CHAMPLEVÉ ENAMEL FIVE-LIGHT CHANDELIER

ATTRIBUTED TO FERDINAND BARBEDIENNE, PARIS, THIRD QUARTER 19TH CENTURY

The stiff-leaf cast corona above a baluster stem encircled by polychrome fronds decorated with flowers and suspending four S-scroll arms flanked to the top with pierced rosettes and issuing lotus leaves and arabesques, centred by an Algerian onyx urn mounted with lion masks and supporting a central gas light with frosted and etched glass globe shade, the four candlearms with conforming shades and ring valve knobs, fitted for electricity
46 in. (117 cm.) high; 46 cm. (117 cm.) diameter

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

■274

A NAPOLEON III GILT ELECTROTYPE-MOUNTED AND PORCELAIN-INSET EBONY AND EBONISED MEUBLE D'APPUI

ATTRIBUTED TO CHARLES-GUILLAUME DIEHL, PARIS, CIRCA 1870

The breakfront rectangular Saint Berthevin red marble top above a cast frieze centred by a scrolling cartouche with a Classical female figure and flanked to each side by foliate branches, above two cupboard doors each centred by a plaque depicting a tree-lined landscape with a lake, signed 'Ménard' to the lower left corner, and enclosing a citronnier veneered interior with two shelves, the supports to each sided headed by a stylised lion mask with scrolling foliate and lambrequin lower terminal, the sides with geometric brass stringing, the apron centred by a shell on four tapering feet

45¼ in. (116.5 cm.) high; 45¼ in. (115 cm.) wide; 16 in. (40.5 cm.) deep

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

A related cabinet attributed to Charles-Guillaume Diehl, probably the pair to the present lot, sold Christie's, London, 1 November 2001, lot 282 (£35,250).

Please see www.christies.com for a note on this lot



274



■*275

A LARGE NAPOLEON III ORMOLU-MOUNTED ONYX VASE AND PEDESTAL
ATTRIBUTED TO THE SOCIÉTÉ DES
MARBRES ET ONYX D'ALGERIE, PARIS,
THIRD QUARTER 19TH CENTURY

The vase of lylix form and flanked by leaf-cast fluted handles with scrolls continuing to the waisted socle further mounted with volutes joined by swags of floral garlands, on a spreading column surmounted with a rotating square top and raised on a square base

23¼ in. (59 cm.) high; 31 in. (79 cm.) wide, the vase
65½ in. (166.5 cm.) high, overall (2)

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

Please see www.christies.com for a note on this lot

PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*276

LUIGI PAGANI (ITALIAN, 1829-1904)

Cupid

signed 'L. PAGANI MILANO', on a grey-veined white and portoro marble pedestal

white statuary marble

41½ in. (105.5 cm.) high, the sculpture

80 in. (203.5 cm.) high, overall

Circa 1890.

(2)

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

Please see www.christies.com for a note on this lot



276



277

■277

EMILE-LOUIS JESPERS (BELGIAN, 1862-1918)

Les nymphes

signed 'E. Jaspers'

white statuary marble

32½ in. (82.5 cm.) high; 17¼ in. (44 cm.) wide

Circa 1910.

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

PROPERTY OF A LADY

■278

**ALPHONSE EMMANUEL DE MONCEL DE PERRIN (FRENCH,
1866-1930)**

La Nuit

signed 'ALP. MONCEL', on a *verde antico* marble socle and a black marble base
white statuary marble

30½ in. (77.5 cm.) high, overall; 17 in. (43 cm.) wide; 10 in. (25.5 cm.) deep

Circa 1900.

£15,000-25,000

US\$20,000-32,000

€17,000-28,000





279

279

**A MEISSEN PORCELAIN PATE-SUR-PATE TURQUOISE-GROUND
MANTEL CLOCK AND STAND**

CIRCA 1880, BLUE CROSSED SWORDS MARK, PRESSNUMMER 148
AND INCISED MODEL NO. 135 B

The clock case of architectural form surmounted by a vasi-form finial,
decorated in hand-tooled white slip with classical maidens, putti and
arabesques

22¼ in. (56.5 cm.) high

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

See www.christies.com for a note on this lot.

280

**A PAIR OF FRENCH OPALINE GLASS TWO-HANDLED
VASES**

LATE 19TH / EARLY 20TH CENTURY, POSSIBLY BACCARAT

Decorated with *groteschi* and central medallions painted with putti
19¼ in. (48.7 cm.) high (2)

£7,000-10,000

US\$9,100-13,000

€7,700-11,000



280



PROPERTY FROM THE JOE SETTON COLLECTION

■*281

A VICTORIAN ELECTROPLATE 'RENAISSANCE REVIVAL' CENTRE TABLE

BY ELKINGTON & CO., BIRMINGHAM, THE DESIGN BY LEONARD MOREL-LADEUIL, CIRCA 1870

The table top centred by a female figure holding poppies and emblematic of sleep encircled by a continuous frieze of Classical figures and *putti* amongst billowing clouds in low relief and a convex outer band decorated with grotesques and arabesques, the rim mounted with alternating snakes and demon heads, signed 'Elkington C/ Tece [?]r' and 'Morel Ladeuil/ invet et sculp. 1862', on a baluster support decorated with flowers above a circular base mounted with three seated Renaissance courtiers in contemplation and on three scroll feet each centred by a Tudor rose, the base signed 'ELKINGTON & CO.', dated 'Y', and numbered '1320' 41¼ in. (104.5 cm.) high; 28¼ in. (72 cm.) diameter

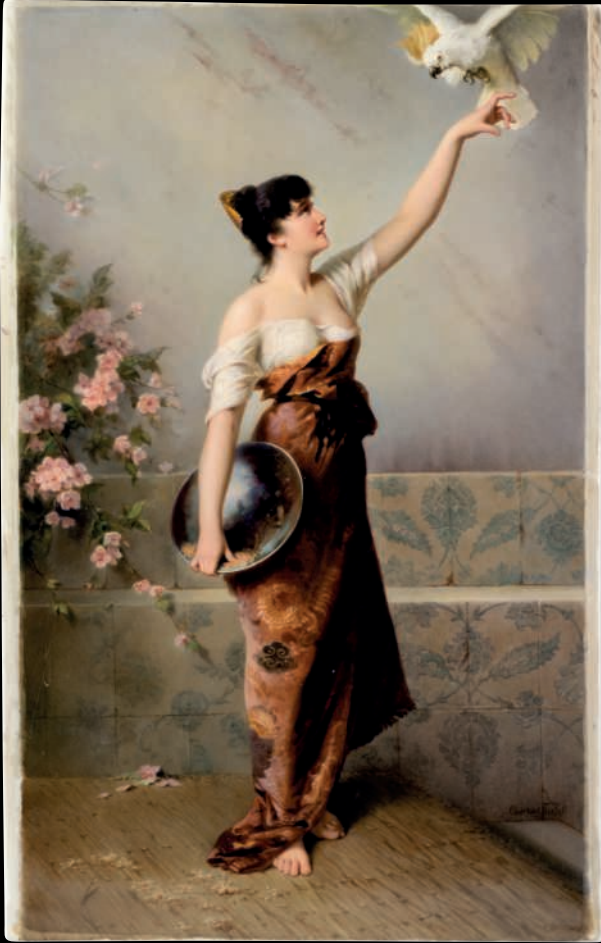
£12,000-18,000

US\$16,000-23,000

€14,000-20,000

The original model for the present table was first exhibited in 1862 International Exhibition, London, where it was singled out as one the 'principal pieces' exhibited by Elkington & Co. in an illustrated contemporary catalogue.

Please see www.christies.com for a note on this lot



282

282

A BERLIN (K.P.M.) PORCELAIN RECTANGULAR PLAQUE, MANUELA

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK, INCISED 18 1/2 - 11, SIGNED CONRAD KIESEL

Painted after *Conrad Kiesel* with a maiden lifting her left arm up for a white cockatoo to land on her hand
15½ x 10¼ in. (40.3 x 26 cm.)

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

Conrad Kiesel (1846-1921) was born in Düsseldorf. In Berlin, he received formal training as a sculptor under Fritz Schaper. His subsequent career was spilt between Berlin and Munich, establishing a formidable reputation as both sculptor and painter. As a member of the Berlin Academy from 1892, he was noted for his portraits and genre pieces, the latter often drawing on the perceived exoticism of Southern and Eastern cultures.

PROPERTY FROM A SOUTH AMERICAN COLLECTION

***283**

A FRENCH ORMOLU-MOUNTED AND POLYCHROME-PAINTED OPALINE VASE

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, CIRCA 1880

The shaped neck with red and gilt interlaced border above a continuous scene of a forested landscape and castle ruins over a red and gilt-banded base supported by four ormolu *putto* herm figures suspending laurel garlands and terminating in acanthus leaves raised on circular feet, the underside of the base mount with the Baccarat cachet
17 in. (43 cm.) high; 13¾ in. (35 cm.) diameter

£5,000-8,000

US\$6,500-10,000
€5,500-8,800



283

208

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■284

**A NEAR PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY AND BOIS CITRONNIER
PARQUETRY VITRINE CABINETS**

BY PAUL SORMANI, PARIS, LATE 19TH CENTURY

Each with 'D'-shaped three-quarter galleried top above a central frieze mounted with scrolling acanthus and berried laurel and a central convex bevelled glass door flanked by faux-fluted parquetry supports headed by ribbon-tied fruiting garlands and opening to reveal a glass shelf and mirrored back with green velvet lined ground, the base with frieze drawer, the lock signed 'P. SORMANI PARIS/ 10 rue Charlot', above a quarter-veneered back and shelf on four hipped legs terminating in lion-paw feet, the underside to one stamped 'AMEUBLEMENTS DE LUXE/ IDRAC/ BOULEVARD HAUSSMANN - PARIS'

(2)

£25,000-35,000

US\$33,000-45,000

€28,000-39,000

Please see www.christies.com for a note on this lot



285

PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*285

ACHILLE BIANCHI (ITALIAN, 1837-1889)

Susannah

signed and dated 'Achille Bianchi Fecet/ Roma 1886', on a verde antico marble pedestal

white statuary marble

36 in. (91.5 cm.) high, the sculpture

69 in. (175.5 cm.) high, overall

(2)

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

Please see www.christies.com for a note on this lot



286

PROPERTY OF A GENTLEMAN

■286

ALBERT-ERNEST CARRIER-BELLEUSE (FRENCH, 1824-1887)

L'Ondine

signed 'A. CARRIER BELLEUSE' and inscribed 'Edité [?]', on an Algerian onyx base

white statuary marble

28¾ in. (73 cm.) high, the marble

32¾ in. (83 cm.) high, overall

Conceived circa 1864.

This marble circa 1870/80.

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

Please see www.christies.com for a note on this lot



PROPERTY OF A GENTLEMAN

■ 287

HENRI WEIGÈLE (FRENCH, 1858-1927)

Diana

signed 'H. Weigèle', on a *fior di pesco* spreading square socle and *brèche violette* pedestal

white statuary marble

34 in. (86.5 cm.) high, the bust

81¾ in. (207.5 cm.) high, overall

This marble *circa* 1900.

(2)

£18,000-25,000

US\$24,000-32,000

€20,000-27,000

Born in the town of Schlierbach in the Haut Rhin region near the Swiss border in 1858, Henri Weigèle studied in Paris under Jules Franchesi and developed a considerable reputation working in bronze and marble, producing figurative works of allegorical and classical subjects. Weigèle went on to exhibit at the Paris Salon, receiving various medals in 1893, 1907 and 1909. In 1902 he became a member of the *Salon des Artistes Français*. It is his classical subjects that were highly sought after, and his *Athenian Woman* is in the collection of the Walker Art Gallery, Liverpool. He was also a renowned sculptor in bronze, the Musée d'Orsay in Paris having his *Alfred Chauchard* - founder of the *Grands Magasins du Louvre* - executed in 1910 (inv. no. ChM232).



288

PROPERTY OF A GENTLEMAN

■288

ISIDORE JULES BONHEUR (FRENCH, 1827-1901)

Retour au Pesage (Return to the enclosure)

signed 'i. BONHEUR' and stamped 'PEYROL'

bronze, red-brown patina

21¼ in. (54 cm.) high; 27 in. (68.5 cm.) wide

This cast circa 1880-1890.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

Please see www.christies.com for a note on this lot

■-289

A FRENCH ORMOLU-MOUNTED KINGWOOD, MAHOGANY, AND MARQUETRY COMMODE AFTER THE MODEL BY MARTIN CARLIN, LATE 19TH CENTURY

The breakfront white marble top above three frieze drawers set with laurels over three cupboard doors hung with floral garlands and decorated with foliate marquetry and each enclosing one shelf, the fluted columnar angle supports with quadpartite lion-paw supports over a shaped frieze, on six *toupie* feet, the lock signed 'GUINGAND/ A/ PARIS'

39 in. (99 cm.) high; 60 in. (153.5 cm.) wide; 21 in. (53.5 cm.) deep

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

Please see www.christies.com for a note on this lot



289

212

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■*290

**A FRENCH TOLE AND JASPERWARE-MOUNTED ORMOLU
THREE-PIECE CLOCK GARNITURE**

BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY, PARIS, CIRCA
1880

Comprising a clock and a pair of eight-light candelabra: the clock surmounted by a flower-filled urn flanked to the sides by ram's masks joined by a chain, the case centred by an enamel dial signed 'Fd. Bertoud / A Paris', the twin barrel with countwheel strike on bell, flanked to the sides by a scrolling acanthus-cast volute, on a shaped base centred by a circular medallion stamped to the reverse 'WEDGWOOD', on *toupie* feet; the candelabra *en suite*, each with a winged female figure with scrolling acanthus lower body holding the central spirally-fluted stem issuing scrolling branches and inset with jasperware plaques marked to the reverse 'TURNER', variously signed 'BY' 23½ in. (59.5 cm.) high, the clock 25¼ in. (64 cm.) high, the candelabra

(3)

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

The present clock is most likely modelled after a design by Robin, *horloger du Roi*, dating from 1775 (H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, 1986, vol. I., p. 226, 4.1.2). Beurdeley adapted the work and often sold the clock *en suite* with a pair of candelabra which he based on a model by famed 18th century *bronzier* François Rémond dating from *circa* 1780 (*op. cit.*, p. 427, 6.3.16), thus creating a uniquely nineteenth-century garniture. A three-piece garniture comprising a clock of this model and pair of eight light candelabra by Beurdeley sold Sotheby's, New York, 16 November 2011, lot 298 (\$74,500, with premium).



291

PROPERTY OF A GENTLEMAN

291

A NAPOLEON III ORMOLU, BLUE TOLE, AND WHITE MARBLE MANTLE CLOCK

THE MOVEMENT BY PONS, PARIS, CIRCA 1870

Modelled as an orb surmounted by doves, mounted with stars, and flanked by a Classical maiden and *putto* holding aloft floral garlands, raised upon an architectural breakfront base sided with ram's heads and fronted by rosettes and central scrolling acanthus frieze, on four *toupie* feet, the twin-barrel movement with strike on bell, the movement signed 'MEDAILLE D'OR / Pons / 1827'

22½ in. (57 cm.) high; 26½ in. (67.5 cm.) wide; 8½ in. (21.5 cm.) deep

£8,000-12,000

US\$11,000-16,000
€8,900-13,000

PROVENANCE:

By repute gifted by Mehmed VI, Sultan of the Ottoman Empire (1861-1926) to his physician, Dr. Alexandros Antypas, thence by descent to the present owner.

PROPERTY OF A GENTLEMAN

■-292

A FRENCH ORMOLU-MOUNTED TULIPWOOD PARQUETRY AND MARQUETRY OCCASIONAL TABLE

ATTRIBUTED TO EMMANUEL ZWIENER, PARIS, LATE 19TH CENTURY

The circular sun-burst veneered top with moulded rim above a serpentine frieze set to each side with a foliate-cast ormolu frame centred with a flag and helmet military trophy, on cabriole legs headed by pierced foliate clasps running down to scrolled sabots

30 in. (76 cm.) high; 26 in. (66 cm.) diameter

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

The military trophy mounts and corner clasps to this table are identical to those found on numerous comparable examples by Emmanuel Zwiener such as those sold at Sotheby's, New York: *A Private Collection: Volume I*, 26 October 2006, lots 105, 106, 144 and 145. Another gueridon of this exact model, also attributed to Zwiener, sold Christie's, London, 24 September 2008, lot 105 (£18,750).



292



PROPERTY OF A GENTLEMAN

■293

**A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY
COMMOTES A L'ANGLAISE**

LATE 19TH CENTURY

Each with demi-lune *fleur de pêcher* marble top above a conforming foliate-cast frieze centred by a female mask flanked by rams masks, sided by two convex drawers, over a central door applied with a floral wreath encircling cooing doves resting on bows and quivers, opening to two adjustable shelves, the mask-headed angles applied with flower-filled vases, flanked on each side with two shelves with glazed mirror backs, on pinecone *toupie* feet, the front drawer to one with plaquette inscribed 'SCHMIT/ ÉBENISTERIE D'ART, TAPISSERIE/ 22, Rue de Charonne PARIS', the spuriously inscribed to the lockplate 'SORMANI / 10 r. Charlot Paris'

44½ in. (113 cm.) high; 79½ in. (202 cm.) wide; 24½ in. (62.5 cm.) deep (2)

£20,000-30,000

US\$26,000-39,000

€22,000-33,000





294



■*294

A PAIR OF LARGE FRENCH ORMOLU-MOUNTED GREEN MARBLE URNS AND COVERS

OF LOUIS XVI STYLE, LAST QUARTER 19TH CENTURY

Each of Italian *gabbro eufotide* green marble with domed fluted cover above a tapering bulbous body with masks swaged with trailing ivy above loop handles on a circular socle and square foot
30 in. (76 cm.) high; 15¾ in. (40 cm.) wide (2)

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

Please see www.christies.com for a note on this lot

PROPERTY OF A LADY

■295

A FRENCH GILTWOOD CENTRE TABLE AFTER THE MODEL ATTRIBUTED TO JULES DEGOULLONS, LATE 19TH CENTURY

The later rectangular portor marble top above four pierced and high-relief carved legs decorated each modelled as two adorsed female herm figures hung with foliate garlands and shell motifs, joined by an undulating X-frame stretcher centred by a rosette against a trellis-work ground
33½ in. (85 cm.) high; 73 in. (185.5 cm.) wide; 34¾ in. (88.5 cm.) deep

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

Please see www.christies.com for a note on this lot



295



■*296

**A PAIR OF LARGE FRENCH ORMOLU-MOUNTED CHINESE EXPORT FAMILLE ROSE
PORCELAIN VASES**

THIRD QUARTER 19TH CENTURY

Each finely enamelled in the 'Rose Medallion' pattern against a gilt ground with scalloped cartouches depicting birds amongst flowering branches and courtly scenes, flanked by mythical beast handles, on pierced chrysanthemum-cast square bases with crouching lions to each corner
44½ in. (113 cm.) high, overall; 16¾ in. (42.5 cm.) square

(2)

£30,000-50,000

US\$39,000-65,000

€33,000-55,000

Please see www.christies.com for a note on this lot



297

PROPERTY OF A GENTLEMAN

■297
**A FRENCH ORMOLU-MOUNTED COBALT
 BLUE-GROUND SEVRES-STYLE
 PORCELAIN THREE-PIECE CLOCK
 GARNITURE**

LATE 19TH CENTURY

Comprising a mantle clock and a pair of vases and covers; the clock centred by a vase with a portrait medallion of Louis XVI above a circular enamel dial suspended by a ribbon and floral garlands and signed 'LEROY/ A PARIS,' the twin barrel movement with strike on bell, raised on an architectural base flanked by Classical maidens above a breakfront frieze inset with 'jewelled' enamelled and finely painted porcelain plaques depicting members of the French royal family, the vases similarly decorated and decorated with portraits of Marie Antoinette and Marie Leszczyńska, respectively, on canted square bases raised on *toupie* feet

The clock: 35½ in. high (90.5 cm) high; 30¼ in. (77 cm.) wide

The vases: 26¼ in. (66.5 cm.) high (3)

£15,000-25,000

US\$20,000-32,000

€17,000-27,000



298

218

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY OF A LADY

■298

A VICTORIAN ORMOLU-MOUNTED BURR WALNUT, THUYA, AMARANTH, AND SYCAMORE MARQUETRY CREDENZA
ATTRIBUTED TO HOLLAND & SONS, SUPPLIED BY COWTON & CO., LONDON, CIRCA 1865

The breakfront D-shaped top above tapering pilasters headed by ram's heads and flanking a pair of central doors enclosing one shelf lined in green velvet and sided by two convex doors each enclosing two shelves similarly lined, with shaped frieze and on four *toupie* feet
51½ in. (131 cm.) high; 84½ in. (214.5 cm.) wide; 27½ in. (70 cm.) deep

£10,000-15,000

US\$13,000-19,000
€11,000-16,000

PROVENANCE:

Whitbourne Hall, Worcester, circa 1865.

Important Sale of the Principal Contents of the Drawing Room of Whitbourne Hall, Worcester: Russel, Baldwin & Bright Fine Art, Hereford, 5 September 1991, lot 1019.

Please see www.christies.com for a note on this lot



PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*299

PROF. GIUSEPPE LAZZERINI, THE YOUNGER (ITALIAN, ? - 1895)

Allegory of Spring

signed 'Prof. G. Lazzzerini / Carrara', on a *verde antico* marble pedestal carved with floral bouquets and festoons above a square base with canted corners
white statuary marble

41¾ in. (106 cm.) high, the marble

80¾ in. (205 cm.) high, overall

Circa 1890.

(2)

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

Member of an old Carrarese dynasty of sculptors, Lazzzerini entered the Carrara Accademia di Belle Arti in 1848 and studied under Ferdinando Pelliccia (1808-1892). In 1853, his marble relief *Patroclus Slaying Sarpdon* won him a scholarship to Rome, enabling him to study in the workshop of the celebrated sculptor, Pietro Tenerani (d.1869). Lazzzerini soon thereafter returned to Carrara to work in the family studio in the Corso Rosselli, eventually taking it over after the death of his half-brother, Alessandro, in 1862. The strong Neoclassical influence of Tenerani and, in turn, of Tenerani's own mentors, Bartolini (d.1850) and Thorvaldsen (d.1844), can be clearly seen in Lazzzerini's work, which included a wide range of subjects for his own works, as well as developing compositions for other Italian and foreign sculptors. His long career culminated in his appointment as Director of the Carrara Academy from 1889 to 1893 and Honorary Professor of the latter in 1894.



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Tuesday 17 November 2020

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Highlights will be on view 7-16 November
10.00 am - 6.00 pm, Monday-Friday
12.00 noon - 5.00 pm, Saturday-Sunday



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AUCTION CODE AND NUMBER

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AUCTION RESULTS

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501

A SET OF FOUR GEORGE III SILVER SALT CELLARS

MARK OF PAUL STORR, LONDON, 1827

3½ in. (9 cm.) diameter

26 oz. 13 dwt. (829 gr.) (4)

£3,500-4,500

US\$4,600-5,800

€3,900-4,900



502

NINETEEN ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PLATES

20TH CENTURY, TRIPLE WAVE MARKS, PRINTED FACTORY MARKS AND VARIOUS PAINTERS' MARKS

the pierced plate 11⅞ in. (29.5 cm.) diameter

£5,000-8,000

US\$6,500-10,000

€5,500-8,800



503

A PAIR OF ELIZABETH II SILVER SAUCEBOATS

MARK OF TESSIERS LIMITED, LONDON, 1983, BRITANNIA STANDARD

9 in. (22.8 cm.) long

40oz. 10 dwt. (1,260 gr.) (2)

£1,500-2,500

US\$2,000-3,200

€1,700-2,700



504

A ST. LOUIS 'TOMMY' PATTERN CUT-GLASS PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED FACTORY MARKS

The decanter and stopper 13½ in. (34 cm.) high overall

£5,000-8,000

US\$6,500-10,000

€5,500-8,800



505

ELEVEN ROYAL COPENHAGEN PORCELAIN FRUIT PLATES

20TH CENTURY, BLUE TRIPLE WAVE MARKS, VARIOUS GREEN PAINTED AND IMPRESSED LETTERS AND NUMERALS

8¾ in. (22.3 cm.) diameter (11)

£3,000-5,000

US\$3,900-6,400

€3,300-5,500



506

A PAIR OF GEORGE VI SILVER THREE-LIGHT CANDELABRA

MARKS OF GOLDSMITHS AND SILVERSMITHS COMPANY LTD, LONDON, 1938

19 in. (48.5 cm.) high

185 oz. 4 dwt. (5,761 gr.) (2)

£7,000-10,000

US\$9,100-13,000

€7,700-11,000



■507

A HEREND PORCELAIN 'FRUITS AND FLOWERS' PATTERN COMPOSITE PART TABLE-SERVICE

20TH CENTURY, VARIOUS BLUE PRINTED, PAINTED AND OTHER FACTORY MARKS, VARIOUS IMPRESSED AND INCISED LETTERS AND NUMERALS

The oval two-handled soup-tureen 15 in. (38 cm.) wide

£6,000-10,000

US\$7,800-13,000
€6,600-11,000



508

A GERMAN SILVER TABLE SERVICE

MARK OF M.H. WILKENS UND SOHNE, BREMEN-HEMELINGEN, 20TH CENTURY

weight of weighable silver 163 oz. 13 dwt. (5,091 gr.) (128)

£2,600-3,200

US\$3,400-4,100
€2,900-3,500



■509

A SET OF FOURTEEN VICTORIAN MAHOGANY DINING-CHAIRS

BY MORANT & CO, 19TH CENTURY, AFTER THE DISGN BY THOMAS CHIPPENDALE, THE ARMCHAIRS LATER

The armchairs 38 in. (97 cm.) high; 24 in. (61 cm.) wide; 24 in. (61 cm) deep (14)

£20,000-30,000

US\$26,000-39,000
€22,000-33,000



■*510

A PAIR OF FRENCH ORMOLU FOUR-LIGHT CANDELABRA

OF REGENCE STYLE, THIRD QUARTER 19TH CENTURY

17 in. (43 cm.) high

(2)

£5,000-8,000

US\$6,500-10,000
€5,500-8,800



■*511

ATTRIBUTED TO FRANCESCO BARZAGHI (ITALIAN, 1839-1892)

Il Primo Amigo

41 in. (104 cm.) high, the sculpture

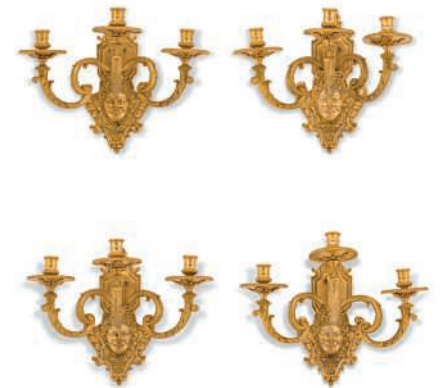
74½ in. (189.5 cm.) high, overall

Executed circa 1870.

(2)

£7,000-10,000

US\$9,100-13,000
€7,700-11,000



■*512

A SET OF FOUR FRENCH ORMOLU THREE-LIGHT WALL-APPLIQUES

OF REGENCE STYLE, LATE 19TH CENTURY

12 in. (30.5 cm.) high; 15½ in. (37 cm.) wide (4)

£3,000-5,000

US\$3,900-6,500
€3,300-5,500



513

A PAIR OF GEORGE VI SILVER THREE-LIGHT CANDELABRA

MARK OF GOLDSMITHS AND SILVERSMITHS COMPANY LTD, LONDON, 1938

19 in. (48.5 cm.) high
183 oz. 19 dwt. (5,722 gr.)

£7,000-10,000

US\$9,100-13,000
€7,700-11,000

(2)



514

A MEISSEN PORCELAIN 'BLUE ONION' PATTERN COMPOSITE PART TABLE-SERVICE

CIRCA 1900 AND LATER, BLUE CROSSED SWORDS MARKS, DOTS, VARIOUS PRESSNUMMERN AND INCISED NUMERALS

soup-tureen and cover 14 in. (35.5 cm.) wide across handles

£6,000-10,000

US\$7,800-13,000
€6,600-11,000



515

A GEORGE III SILVER MEAT DISH AND A VICTORIAN SILVER MEAT DISH

MARK OF WILLIAM FOUNTAIN, LONDON, 1807 AND ROBERT GARRARD, LONDON, 1850

23 in. (58.5 cm.) long
228 oz. 18 dwt.

£6,000-8,000

US\$7,800-10,000
€6,600-8,800

The Royal arms are for a royal duke. (2)



516

AN EXTENSIVE HEREND PORCELAIN 'ORANGE APPONYI' PATTERN COMPOSITE PART TABLE-SERVICE

20TH CENTURY, BLUE PRINTED FACTORY MARKS, VARIOUS IMPRESSED AND INCISED LETTERS AND NUMERALS AND VARIOUS FACTORY MARKS

the largest serving platter 16½ in. (41.7 cm.) wide

£12,000-18,000

US\$16,000-23,000
€14,000-20,000



517

A BACCARAT HARCOURT PATTERN CUT-GLASS PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED FACTORY MARKS

the decanter 12 in. (30.5 cm.) high

£4,000-6,000

US\$5,200-7,700
€4,400-6,600



518

A PAIR OF GEORGE III SILVER WINE COASTERS

MARK OF SAMUEL HENNELL AND JOHN TERRY, LONDON, 1814

7 in. (17.8 cm.) diameter

£2,400-3,600

US\$3,100-4,600
€2,700-3,900

(2)



■519

A PAIR OF JAPANESE IMARI VASES AND COVERS

EDO PERIOD (LATE 17TH CENTURY)

23½ in. (60 cm.) high (2)

£3,000-5,000 US\$3,900-6,500
€3,300-5,500



*520

TWO MEISSEN PORCELAIN BROCADE-PATTERN KAKIEMON AND IMARI PUNT-SHAPED SPOON-TRAYS

CIRCA 1735-40, BLUE CROSSED SWORDS MARKS

8 in. (21.3 cm.) wide (2)

£4,000-6,000 US\$5,200-7,700
€4,400-6,600



■521

A PAIR OF CHINESE BLUE AND WHITE PRUNUS GU VASE LAMPS

19TH CENTURY

18¼ in. (46.2 cm.) high, excl. mounts (2)

£2,000-3,000 US\$2,600-3,900
€2,200-3,300



■522

A MEISSEN PORCELAIN 'RED DRAGON' PATTERN COMPOSITE PART TABLE-SERVICE

20TH CENTURY, BLUE CROSSED SWORDS MARKS, MOST PIECES WITH CANCELLATION MARKS, VARIOUS PRESSNUMMERN, INCISED NUMERALS, PAINTERS' AND GILDERS' MARKS

the flared beaker vase 13½ in. (34.7 cm.) high

£5,000-8,000 US\$6,500-10,000
€5,500-8,800



■523

A PAIR OF LARGE CHINESE GILT-BRONZE AND CLOISSONNE ENAMEL BUDDHIST LIONS

CIRCA 1900

30¼ in. (77 cm.) high; 17 in. (43 cm.) wide; 23 in. (59.5 cm.) deep (2)

£6,000-8,000 US\$7,800-10,000
€6,600-8,800



524

A NEOCLASSICAL ORMOLU-MOUNTED CHINESE CELADON CRACKLE-GLAZE PORCELAIN VASE

THE MOUNTS PROBABLY ENGLISH, LATE 18TH/EARLY 19TH CENTURY

Jade
14½ in. (37 cm.) high

£4,000-6,000 US\$5,200-7,700
€4,400-6,600



■525

A ROSENTHAL PORCELAIN PART DINNER-SERVICE

DESIGNED BY VERSACE, 20TH CENTURY, BLACK AND GOLD PRINTED FACTORY MARKS, SOME PIECES WITH GREEN PRINTED MARKS

The under-plates 12¼ in. (31 cm.) diameter
The tureen and cover 8¼ in. (20.9 cm.) high

£6,000-10,000

US\$7,800-13,000
€6,600-11,000



526

A PAIR OF SILVER-PLATE MOUNTED CHINESE POLYCHROME-ENAMELLED VASES

THE VASES 18TH CENTURY, THE MOUNTS 19TH CENTURY

6 in. (15.3 cm.) high; 4¼ in. (11 cm.) diameter (2)

£1,000-1,500

US\$1,300-1,900
€1,100-1,600



527

A PAIR OF CHINESE WHITE-METAL MOUNTED WHITE-GLAZED CERAMIC 'TOAD' INCENSE BURNERS

THE CERAMIC KANGXI PERIOD (1662-1722), THE MOUNTS LATE 19TH/ EARLY 20TH CENTURY

6½ in. (16.5 cm.) high; 11 in. (28 cm.) wide; 8½ in. (21.5 cm.) deep (2)

£3,000-5,000

US\$3,900-6,500
€3,300-5,500



■528

A CEYLONESE EBONY AND EBONISED SMALL SOFA

MID 19TH CENTURY

37 in. (94 cm.) high; 45 in. (114 cm.) wide; 27 in. (69 cm.) deep

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



■*529

A PAIR OF FRENCH 'JAPONISME' SILVER-METAL MOUNTED GLASS DECANTERS

CIRCA 1870

11½ in. (20 cm.) high

£2,000-3,000

(2)
US\$2,600-3,900
€2,200-3,300



■530

A LOUIS XV ORMOLU-MOUNTED JAPANNED COMMODE

MID-18TH CENTURY AND LATER

32 in. (81.5 cm.) high; 45 in. (104 cm.) wide; 22 in. (56 cm.) deep

£6,000-10,000

US\$7,800-13,000
€6,600-11,000



■531

**A LOUIS XV ORMOLU-MOUNTED
JAPANNED CASKET**

SECOND QUARTER 18TH CENTURY

4 in. (10 cm.) high; 11½ in. (29 cm.) wide; 8½ in. (21.5 cm.) deep

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■-532

**A FLEMISH GILT-METAL MOUNTED AND
PARCEL-GILT TORTOISESHELL, EBONY
AND IVORY CABINET-ON-STAND**

THE CABINET LATE 17TH CENTURY,
REDECORATED IN THE 19TH CENTURY

72.3/4 in. (184 cm.) high; 58 in. (147 cm.) wide;
19.1/4 in. (49 cm.) deep

£6,000-10,000

US\$7,800-13,000
€6,600-11,000



533

**A FRENCH ORMOLU-MOUNTED
CHINESE WUCAI PORCELAIN CUP**

THE PORCELAIN KANGXI (1662-1722), THE
MOUNTS 19TH CENTURY

5½ in. (13 cm.) high; 3¼ in. (8 cm.) square

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



■534

A LOUIS XV ORMOLU MANTEL CLOCK

MID-18TH CENTURY, THE MOVEMENT BY
MYNUEL, PARIS

23¾ in. (60 cm.) high; 14 in. (36 cm.) wide; 8 in. (20 cm.) deep

£4,000-6,000

US\$5,200-7,700
€4,400-6,600



535

**A GEORGE III GOLD-MOUNTED GLASS
SCENT BOTTLE**

CIRCA 1765

4½ in. (10.5 cm.) high

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■536

**A FRENCH ORMOLU-MOUNTED BLANC-
DE-CHINE PORCELAIN VASE**

THE PORCELAIN 18TH CENTURY, THE
ORMOLU LATE 19TH CENTURY

18½ in. (46 cm.) high

£2,500-3,500

US\$3,300-4,500
€2,800-3,800



■~*537

A LATE LOUIS XV ORMOLU-MOUNTED SYCAMORE, TULIPWOOD, SATINWOOD, AMARANTH AND FRUITWOOD MARQUETRY SECRETAIRE

BY ANTOINE-LEONARD COUTURIER, CIRCA 1770

31¼ in. (79 cm.) high; 32 in. (81.5 cm.) wide; 21½ in. (54.5 cm.) deep

£7,000-10,000

US\$9,100-13,000
€7,700-11,000



538

A LOUIS XVI VARI-COLOUR GOLD ETUI
PARIS, CIRCA 1785, WITH HENRI CLAVEL'S
DECHARGE DES PETITS OUVRAGES D'OR ET D'ARGENT 1782-1789

4¾ in. (118 mm.) long
1 oz. (32 gr.)

£1,500-2,000

US\$2,000-2,600
€1,700-2,200



*539

A SWISS VARI-COLOUR GOLD BONBONNIERE

LOUIS GALOPIN II, GENEVA, CIRCA 1820

1¾ in. (33 mm.)
16 dwt. (25 gr.)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■~540

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD AND AMARANTH MARQUETRY ENCOIGNURE
BY JACQUES BIRCKLÉ, THIRD QUARTER
18TH CENTURY

70 cm. wide; 88cm. high; 48cm. deep

£4,000-6,000

US\$5,200-7,800
€4,400-6,600



541

A MEISSEN PORCELAIN ARMORIAL PLATE FROM THE FERRERO SERVICE
CIRCA 1740, BLUE CROSSED SWORDS
MARK AND PRESSNUMMER 15

9½ in. (24 cm.) wide

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■542

AN ASSEMBLED SET OF LOUIS XV CREAM-PAINTED AND PARCEL-GILT SEAT FURNITURE

THE ARMCHAIRS BY LOUIS DELANOIS,
THIRD QUARTER 18TH CENTURY

The fauteuils: 33.4/4 in. (86 cm.) high; 25 in. (64 cm.) wide; 26 in. (66 cm.) deep

The canape: 37 in. (94 cm.) high; 55½ in. (141 cm.) wide; 31 in. (79 cm.) deep (3)

£2,500-4,000

US\$3,300-5,100
€2,800-4,400



■*549

A PAIR OF ITALIAN PATINATED-BRONZE MOUNTED WHITE MARBLE VASES ON PEDESTALS

BY A. MINASI, MILAN, LATE 19TH CENTURY, THE PEDESTALS 20TH CENTURY

27¾ in. (70.5 cm.) high, the urns
66¾ in. (169.5 cm.) high, overall (4)

£6,000-8,000

US\$7,800-10,000
€6,600-8,800



*550

A CONTINENTAL ANTIQUE REVIVAL GOLD AND MICROMOSAIC BROOCH

19TH CENTURY

1¾ in. (35 mm.) high

£700-1,000

US\$910-1,300
€770-1,100



■551

A FRENCH ORMOLU SUTROUT-DE-TABLE

19TH CENTURY, INCORPORATING EARLY 19TH CENTURY ELEMENTS

4¼ in. (11 cm.) high; 27¼ in. (69.5 cm.) diameter

£4,000-6,000

US\$5,200-7,800
€4,400-6,600



■552

A LATE LOUIS XVI ORMOLU-MOUNTED WHITE AND BLACK MARBLE PORTICO CLOCK

CIRCA 1795

28½ in. (72 cm.) high; 23 in. (58.5 cm.) wide; 7 in. (17 cm.) deep

£6,000-10,000

US\$7,800-13,000
€6,600-11,000



■553

A PAIR OF FRENCH GILT AND PATINATED BRONZE EIGHT-LIGHT CANDELABRA OF LOUIS PHILLIPPE STYLE, 20TH CENTURY

42 in. (106.5 cm.) high overall, including finitms
27¼ in. (69.5 cm.) high, the vases (2)

£3,000-5,000

US\$3,900-6,500
€3,300-5,500



■554

A PAIR OF MONUMENTAL FRENCH ORMOLU CENTREPIECES

AFTER THE MODEL BY PIERRE-PHILIPPE THOMIRE, LATE 19TH / EARLY 20TH CENTURY

30¾ in. (78 cm.) high; 15¼ in. (39 cm.) diameter (2)

£8,000-12,000

US\$11,000-16,000
€8,800-13,000



■-555
**A REGENCY BRASS-MOUNTED
 BRAZILIAN ROSEWOOD AND
 SATINWOOD-CROSSBANDED WRITING-
 TABLE**
 CIRCA 1810, IN THE MANNER OF JOHN
 MCLEAN

28½ in. (72 cm.) high; 60 in. (152 cm.) wide; 29 in.
 (74 cm.) deep

£4,000-6,000

US\$5,200-7,800
 €4,400-6,600



556
**A FRENCH GOLD-MOUNTED GLASS
 SCENT BOTTLE**
 FRANCE, 19TH CENTURY; WITH FRENCH
 CONTROL MARK USED SINCE 1847
 4¾ in. (116 mm.) high

£1,500-2,500

US\$2,000-3,200
 €1,700-2,700



■557
**A PAIR OF EMPIRE ORMOLU FIVE-LIGHT
 WALL-LIGHTS**
 CIRCA 1810
 14½ in. (37.5 cm.) high; 14¾ in. (37.5 cm.) wide; 11¼
 in. (28.5 cm.) deep (2)

£2,500-4,000

US\$3,300-5,100
 €2,800-4,400



558
A DUTCH SILVER-MOUNTED INKSTAND
 MARK OF J. M. VAN VOORSCHOTEN,
 KEMPEN, 1862

11 in. (28 cm.) high

£2,000-3,000

US\$2,600-3,900
 €2,200-3,300



*559
**AN AUSTRIAN ENAMELLED SILVER
 SNUFF-BOX**
 POSSIBLY VIENNA, CIRCA 1910

3½ in. (90 mm.) wide

£600-800

US\$780-1,000
 €660-880



■560
**MATHURIN MOREAU (FRENCH, 1822-
 1912)**

Charmeur de serpents: 81 in. (206 cm.) high
 Jongleur: 79½ in. (202 cm.)
 Circa 1880. (2)

£10,000-15,000

US\$13,000-19,000
 €11,000-16,000



■*561

**AN ITALIAN ALABASTER CHARIOT,
FITTED AS A LAMP**

BY ARISTIDE PETRILLI (ITALIAN, 1868-1930),
LATE 19TH/EARLY 20TH CENTURY

18½ in. (47 cm.) high; 29½ in. (75 cm.) wide; 13 in.
(33 cm.) deep

£6,000-8,000

US\$7,800-10,000
€6,600-8,800



~562

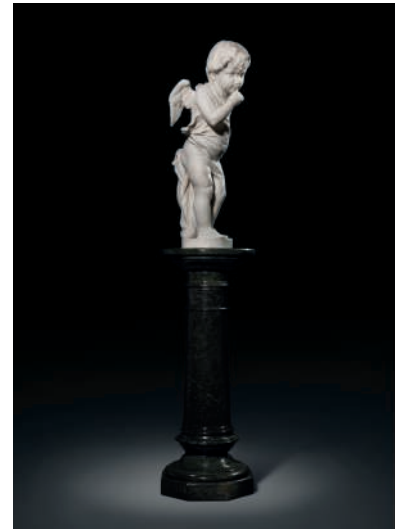
**AN AUSTRIAN GOLD SNUFF-BOX SET
WITH A MINIATURE**

WITH UNIDENTIFIED MARKS, CIRCA 1820

3¾ in. (94 mm.) wide

£1,800-2,500

US\$2,400-3,200
€2,000-2,700



■*563

**ORAZIO ANDREONI (ITALIAN, FL. LATE
19TH/ EARLY 20TH CENTURY)**

Cupid veiled

35½ in. (90 cm.) high, the sculpture
79 in. (200.5 cm.) high, overall
Executed 1893.

£5,000-8,000

US\$6,500-10,000
€5,500-8,800



*564

**AN ITALIAN GILT-METAL MOUNTED
BROOCH SET WITH A MICROMOSAIC
PLAQUE**

ROME, CIRCA 1830

2¾ in. (73 mm.) wide

£1,200-1,800

US\$1,600-2,300
€1,400-2,000



565

**A GEORGE II GOLD-MOUNTED ROCK
CRYSTAL SCENT BOTTLE**

ENGLAND CIRCA 1760; THE PORCELAIN
FINIAL, PROBABLY CHARLES GOUYN'S
FACTORY, SAINT JAMES, CIRCA 1755

3 in. (77 mm.) high

£2,500-3,500

US\$3,300-4,500
€2,800-3,800



■566

**A PAIR OF PARIS PORCELAIN GOLD-
GROUND TWO-HANDLED VASES**

FIRST HALF OF THE 19TH CENTURY,
INCISED MARKS TO BASES

19¼ in. (50.5 cm.) high

£4,000-6,000

(2)

US\$5,200-7,700
€4,400-6,600



567

A VENICE MAIOLICA LARGE STORAGE JAR

CIRCA 1570-80, PROBABLY WORKSHOP OF MAESTRO DOMENEGO DA VENEZIA

13 in. (33 cm.) high

£4,000-6,000

US\$5,200-7,700
€4,400-6,600



■*568

FERDINANDO VICHI (ITALIAN, 1875-1945)

The grape harvester

55¼ in. (140.5 cm.) high; 18 in. (45.7 cm.) deep;
24½ in. (62 cm.) deep

£10,000-15,000

US\$13,000-19,000
€11,000-16,000



569

TWO VENICE MAIOLICA PHARMACY JARS

CIRCA 1560-80, PROBABLY WORKSHOP OF MAESTRO DOMENEGO DA VENEZIA

the taller example 12¾ in. (32 cm.) high
the smaller example 11¼ in. (30 cm.) high (2)

£4,000-6,000

US\$5,200-7,700
€4,400-6,600



570

A VENICE MAIOLICA STORAGE JAR

CIRCA 1570-80, PROBABLY WORKSHOP OF MAESTRO DOMENEGO DA VENEZIA

10½ in. (27 cm.) high

£2,500-4,000

US\$3,300-5,200
€2,800-4,400



571

A VENICE MAIOLICA LARGE MUSTARD JAR

CIRCA 1560-80, WORKSHOP OF MAESTRO DOMENEGO DA VENEZIA

13 in. (33 cm.) high

£12,000-18,000

US\$16,000-23,000
€14,000-20,000



■572

A FRENCH ORMOLU AND MOLDED-GLASS LANTERN

ATTRIBUTED TO FRANCOIS LINKE, PARIS, LATE 19TH/EARLY 20TH CENTURY

33 in. (84 cm.) high

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



■*573

AN ITALIAN PIETRA PAESINA, SPECIMEN MARBLE, EBONISED AND CREAM-PAINTED CABINET

PROBABLY 19TH CENTURY, INCORPORATING EARLIER ELEMENTS

23½ in. (60 cm.) high; 40½ in. (103 cm.) wide; 11½ in. (29 cm.) deep

£5,000-8,000

US\$6,500-10,000
€5,500-8,800



■-574

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD PARQUETRY COMMODE
MID-18TH CENTURY

32½ in. (82.5 cm.) high; 51 in. (130 cm.) wide; 24¼ in. (61.5 cm.) deep

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



*575

AN ITALIAN GOLD-MOUNTED NECKLACE SET WITH MICROMOSAIC PLAQUES

ROME, CIRCA 1830

17 in. (43 cm.) long

£2,500-3,500

US\$3,300-4,500
€2,800-3,800



■-576

AN ITALIAN GILT-METAL-MOUNTED TORTOISESHELL, EBONY AND EBONISED CABINET-ON-STAND
LATE 17TH CENTURY

75¼ in. (191 cm.) high; 64½ in. (164 cm.) wide; 22 in. (56 cm.) deep

£8,000-12,000

US\$11,000-15,000
€8,800-13,000



*577

AN ITALIAN GOLD-MOUNTED MICROMOSAIC PARURE

CIRCA 1860

the bracelet 7½ in. (19 cm.) long

(3)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■*578

E. BATTAGLIA (ITALIAN, FL. 1880-1910), AFTER THE ANTIQUE

The Pancrastinae (The Wrestlers)

35¼ in. (89.5 cm.) high; 49½ in. (125.5 cm.) wide; 28 in. (71 cm.) deep

Circa 1880-1900

£10,000-15,000

US\$13,000-19,000
€11,000-16,000



■579

A NORTH GERMAN ORMOLU AND CUT-GLASS TWELVE-LIGHT CHANDELIER
IN THE MANNER OF WERNER & MIETH,
BERLIN, EARLY 19TH CENTURY

49½ in. (125.5 cm.) high; 37 in. (94 cm.) diameter

£12,000-18,000

US\$16,000-23,000
€14,000-20,000



■580

A MEISSEN PORCELAIN 'GOLD FLOWER' PATTERN PART TABLE-SERVICE
20TH CENTURY, BLUE CROSSED
SWORDS AND CANCELLATION MARKS,
VARIOUS PRESSNUMMERN AND INCISED
NUMERALS

the two-handed circular tureen 13¼ in. (33.6 cm.)
wide

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



581

A GERMAN JEWELLED GOLD SEAL PENDANT

EARLY 20TH CENTURY

total height 1¼ in. (46 mm.)
gross weight 1 oz. 1 dwt. (34 gr.)

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



582

A FRENCH GOLD SNUFF BOX
MAKER'S MARK INDISTINCT, PARIS,
CIRCA 1830, STRUCK WITH THE PARISIAN
STANDARD MARK FOR GOLD AND THE
PARISIAN GARANTEE MARK FOR SMALL
GOLD ITEMS 1819-1838

3¼ in. (83 mm.) wide
2 oz. 8 dwt. (75 gr.)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



583

A MEISSEN PORCELAIN NODDING FIGURE OF FRÖHLICH

19TH CENTURY, INCISED 134 AND
PRESSNUMMER 35

7½ in. (19 cm.) high

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



~584

A SWISS JEWELLED ENAMELLED GOLD SNUFF BOX

GENEVA, CIRCA 1830

3 in. (73 mm.) wide

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



591

A CHARLES II SILVER SCENT BOTTLE
 MAKER'S MARK ONLY DS UNDER CROWN
 AND WITH PELLET BENEATH, CIRCA 1660

2¾ in. (6 cm.) high
 13 dwt. (21 gr.)

£1,200-1,800

US\$1,600-2,300
 €1,400-2,000



592

A MALTESE SILVER CASTING BOTTLE
 MARK OF ANDREA PACE, MALTA, CIRCA
 1700

4¾ in. (10.5 cm.) high
 2 oz. 1 dwt. (65 gr.)

£2,000-3,000

US\$2,600-3,900
 €2,200-3,300



593

**A GERMAN SILVER-GILT AND ENAMEL
 SCENT BOTTLE**

APPARENTLY UNMARKED, PROBABLY
 AUGSBURG, CIRCA 1710

4 in. (10.2 cm.) high
 gross weight 3 oz. 11 dwt. (111 gr.)

£3,000-5,000

US\$3,900-6,500
 €3,300-5,500



■ **594**

AN IMARI BALUSTER VASE AND COVER
 LATE 17TH CENTURY

22 in. (56 cm.) high

£1,500-2,500

US\$2,000-3,200
 €1,700-2,700



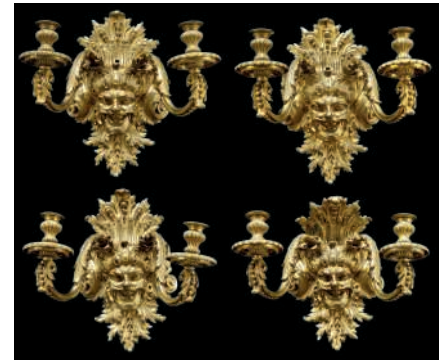
■ **595**

**A LOUIS XV ORMOLU-MOUNTED
 AMARANTH, TULIPWOOD, BOIS SATINE
 AND BOIS DE BOUT MARQUETRY
 BUREAU DE DAME**

BY HUBERT HANSEN, MID-18TH CENTURY
 34¼ in. (87 cm.) high; 33 in. (84 cm.) wide; 18½ in.
 (47 cm.) deep

£2,500-4,000

US\$3,300-5,200
 €2,800-4,400



■ ***596**

**A SET OF FOUR FRENCH ORMOLU TWIN-
 LIGHT WALL-APPLIQUES**
 OF LOUIS XIV STYLE, LATE 19TH/EARLY
 20TH CENTURY

16 in. (40.5 cm.) high; 15½ in. (39.5 cm.) wide (4)

£2,000-3,000

US\$2,600-3,900
 €2,200-3,300



■597

A CHINESE EXPORT BLACK AND GILT LACQUER CHEST-ON-STAND

CIRCA 1800

38¼ in. (97 cm.) high; 34¼ in. (87 cm.) wide; 19½ in. (49.5 cm.) deep

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



■598

A WILLIAM & MARY BLACK AND GILT-JPANNED DOME-TOPPED COFFER

LATE 17TH CENTURY

27 in. (69 cm.) high; 42½ in. (108 cm.) wide; 20½ in. (52 cm.) deep

£3,000-4,000

US\$3,900-5,200
€3,300-4,400



■599

A WILLIAM & MARY GREEN AND GILT-JAPANNED OAK HANGING CABINET

LATE 17TH CENTURY

26 in. (66 cm.) high; 23 in. 59 cm.) wide; 13½ in. (34 cm.) deep

£1,500-2,500

US\$2,000-3,200
€1,700-2,700



■600

A PAIR OF FRENCH ORMOLU-MOUNTED TURQUOISE-GROUND PORCELAIN VASES AND COVERS

OF LOUIS XVI STYLE, LATE 19TH CENTURY

18½ in. (47 cm.) high, each (2)

£4,000-6,000

US\$5,200-7,800
€4,400-6,600



■601

A FRENCH ORMOLU-MOUNTED TURQUOISE-GLAZED CHINESE POTTERY FAHUA FIGURE

THE POTTERY FIGURE 17TH CENTURY, THE MOUNTS 19TH CENTURY

19¾ in. (50 cm.) high

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



■*602

A FRENCH 'JAPONISME' GILT AND PATINATED-BRONZE PEDESTAL

CIRCA 1880

48¾ in. (124 cm.) high; 15 in. (38 cm.) diameter

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



603

A PORTUGUESE SILVER LARGE SERVING DISH

MARK OF LUIZ FERREIRA, PORTO, CIRCA 1970

36¼ in. (92 cm.) long

£4,000-6,000

US\$5,200-7,800
€4,400-6,600



604

TWO JAPANESE PARCEL-GILT LACQUERED OVOID JARS AND COVERS

MEIJI PERIOD (LATE 19TH CENTURY)

17¾ in. (45 cm.) high

£3,000-5,000

(2)
US\$3,900-6,400
€3,300-5,500



605

A SUITE OF SIX FRENCH MAHOGANY BAMBOO-FORM FAUTEUILS

ATTRIBUTED TO MAISON DES BAMBOUS (PERRET ET VIBERT), PARIS, CIRCA 1890

47¼ in. (120 cm.) high; 20¾ in. (52.5 cm.) wide; 18 in. (46 cm.) deep (6)

£5,000-8,000

US\$6,500-10,000
€5,500-8,800



606

FOUR PAIRS OF GEORGE III EMBOSSED BIRD PICTURES

SIX BY ISAAC SPACKMAN, CIRCA 1764, TWO IN THE MANNER OF SAMUEL DIXON, CIRCA 1780

11¼ x 9¼ in. (30 x 23.5 cm.); 11¼ x 9¼ in. (30 x 23.5 cm.); 12¼ x 9¾ in. (31 x 25 cm.); and 13¼ x 10¼ in. (33.5 x 26 cm.) respectively (8)

£5,000-8,000

US\$6,500-10,000
€5,500-8,800



607

A PAIR OF GERMAN SILVER PHEASANT TABLE ORNAMENTS

WITH ENGLISH IMPORT MARKS FOR J. R. CO. LD, LONDON, 1961

the largest 18½ in. (46 cm.) long
gross weight 51 oz. 4 dwt. (1,593 gr.)

£2,000-3,000

(2)
US\$2,600-3,900
€2,200-3,300



608

A PAIR OF PORTUGUESE SILVER DOVES

MARK OF LUIZ FERREIRA, PORTO, CIRCA 1970

the largest 11¼ in. (30 cm.) long
51 oz. 13 dwt. (1,608 gr.)

£2,000-3,000

(2)
US\$2,600-3,900
€2,200-3,300



■*609

A FRENCH 'ORIENTALIST' GILT AND SILVERED-BRONZE MANTLE CLOCK
 CAST BY BOULEZ, THE MOVEMENT BY ROBLIN & FILS FRÈRES, PARIS, CIRCA 1880
 27¾ in. (70.5 cm.) high

£4,000-6,000

US\$5,200-7,700
 €4,400-6,600



■*610

A LARGE SPANISH POLYCHROME-PAINTED AND GILTWOOD STANDING MIRROR
 EARLY 20TH CENTURY

80 in. (203.5 cm.) high; 46 in. (117 cm.) wide; 15 in. (38 cm.) deep

£3,000-5,000

US\$3,900-6,400
 €3,300-5,500



611

THE PRINCE OF SAN DONATO HOOKAH MOUTHPIECE
 OTTOMAN TURKEY AND ITALY, 18TH/19TH CENTURY

11 in. (28 cm.) long

£3,000-5,000

US\$3,900-6,400
 €3,300-5,500



■612

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Dromadaire harnaché d'Égypte

10 in. (25.5 cm.) high

£4,000-6,000

US\$5,200-7,800
 €4,400-6,600



■613

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Petit chameau de Perse

4¾ in. (12 cm.) high

£2,000-3,000

US\$2,600-3,900
 €2,200-3,300



■614

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Dromadaire d'Algérie

7½ in. (20 cm.) high

£3,000-5,000

US\$3,900-6,500
 €3,300-5,500



■*615

**A FRENCH ORMOLU-MOUNTED AND
PARCEL-GILT RUBY-GLASS VASE**
BY BACCARAT, PARIS, LATE 19TH CENTURY

8 in. (20 cm.) high; 10 in. (25.5 cm.) diameter

£2,500-3,500

US\$3,300-4,500
€2,800-3,800



■616

**A PAIR OF FRENCH ORMOLU-MOUNTED
CHINESE TURQUOISE-GLAZED
PORCELAIN TWIN-CARP EWERS**
SECOND HALF 19TH CENTURY

17¾ in. (45 cm.) high

£4,000-6,000

(2)
US\$5,200-7,700
€4,400-6,600



■Ω617

**A PAIR OF CHINESE CLOISSONNE
ENAMEL LANTERNS**

LATE 19TH/EARLY 20TH CENTURY

26¼ in. (66.5 cm.) high; 16 in. (40.5 cm.) wide (2)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■*618

**A PAIR OF JAPANESE CLOISSONNE
ENAMEL VASES**

MEIJI PERIOD, LATE 19TH CENTURY

34¾ in. (88.9 cm.) high

(2)

£5,000-7,000

US\$6,500-9,000
€5,500-7,700



■*619

**A PAIR OF ORMOLU-MOUNTED
PORCELAIN LAMPS**

ATTRIBUTED TO EDWARD F. CALDWELL,
NEW YORK, CIRCA 1900

27½ in. (70 cm.) high, including fittings

(2)

£4,000-6,000

US\$5,200-7,800
€4,400-6,600



■620

**A PAIR OF FAMILLE VERTE SQUARE
VASE LAMPS**

LATE 19TH/20TH CENTURY

17¼ in. (45.8 cm.) high, excl. fittings

(2)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■ 621

A GEORGE III MAHOGANY COMMODE
ATTRIBUTED TO JOHN COBB, 1765-70

33 in. (83.8 cm.) high; 51 ½ in. (130.8 cm.) wide;
26¼ in. (66.5 cm.) deep

£10,000-15,000

US\$13,000-19,000
€11,000-16,000



■ 622

IN THE MANNER OF HUMPHREY HOPPER
(1767-1834), LATE 18TH/19TH CENTURY
MINERVA AND A CLASSICAL MAIDEN

The first: 78 in. (198 cm.) high; 23 in. (58 cm.) wide;
19¼ in. (49 cm.) deep
The second: 76 in. (194 cm.) high; 20½ in. (52 cm.)
wide; 19¼ in. (49 cm.) deep (2)

£4,000-6,000

US\$5,200-7,800
€4,400-6,600



■ 623

A GEORGE III GILTWOOD MIRROR
CIRCA 1770

84½ (215 cm.) high; 34½ in. (88 cm.) wide

£4,000-6,000

US\$5,200-7,700
€4,400-6,600



■-624

**A GEORGE III SATINWOOD AND
KINGWOOD AND BURR YEW
CROSSBANDED SECRETAIRE
BOOKCASE**

CIRCA 1780

81½ in. (207 cm.) high; 43½ in. (110 cm.) wide; 23½
in. (60 cm.) deep

£8,000-12,000

US\$11,000-15,000
€8,800-13,000



625

**A SEVRES (LOUIS-PHILIPPE) PORCELAIN
BLUE-GROUND PLATE FROM THE
'SERVICE DE PECHES' (ASSISETTE 'UNIE')**
1840-1845, GREEN SCRIPT KILN DATE FOR
'D.27.MARS.40.S.'; BLUE CROWNED LP
MONOGRAM DECORATING MARK FOR 45,
INCISED 'AC-40-4', GILDER'S 'IN' PROBABLY
FOR A MEMBER OF THE CHAUVAUX FAMILY,
THE FOOTRIM SIGNED IN PUCE 'L.G.Y.' FOR
LOUIS GARNERAY

9½ in. (24.5 cm.) diameter

£4,000-6,000

US\$5,200-7,700
€4,400-6,600



■ 626

**A PAIR OF LOUIS XV GREY AND GREEN-
PAINTED CHAISES VOYEUSES**
THIRD QUARTER 18TH CENTURY

34 in. (86.5 cm.) high; 20 in. (51 cm.) wide; 21½ in.
(55 cm.) deep (2)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



627

A LOUIS XV GOLD-MOUNTED GLASS SCENT-BOTTLE

PARIS, 1754-1755, WITH DECHARGE MARK FOR JULIEN BERTHE 1750-1756, TRACE OF ANOTHER MARK; WITH LATER FRENCH CONTROL MARK USED FROM 1847

4¾ in. (112 mm.) high

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



628

A LOUIS XV GOLD-MOUNTED GLASS SCENT-BOTTLE

BY JOSEPH MALHERBE (1720-1752), MARKED, WITH THE DECHARGE MARK OF HUBERT LOUVET, PARIS, 1732-1738, WITH COUNTERMARK OF LOUIS ROBIN 1738-1744

5¼ in. (140 mm.) high

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



-629

A GROUP OF FIVE RUSSIAN PORTRAIT MINIATURES, 19TH CENTURY

The former rectangular, 58 x 47 mm; the rest ovals, from 54 mm to 76 mm. high, framed (5)

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



-630

A FRAME CONTAINING NINE PORTRAIT MINIATURES

35 to 98 mm. high, set into rectangular panel

£15,000-25,000

US\$20,000-32,000
€17,000-27,000



631

JOHN HOSKINS (C. 1590-1665)

A YOUNG LADY IN LOW-CUT GOLD SILK DRESS, PEARL NECKLACE AND EARRINGS ON VELLUM

Oval, 64 mm. high, later gilt-metal spiral crested frame

£5,000-7,000

US\$6,500-9,000
€5,500-7,700s



632

NICHOLAS DIXON (C. 1645-1708)

A LADY IN BLUE OFF-THE-SHOULDER DRESS ADORNED WITH PEARLS

Oval, 74 mm. high, silver frame

£5,000-7,000

US\$6,500-9,000
€5,500-7,700



■ 633

A GEORGE III MAHOGANY CHEST

CIRCA 1760

33 in. (84 cm.) high; 33½ in. (85 cm.) wide; 21 in. (53 cm.) deep

£2,500-4,000

US\$3,300-5,200
€2,800-4,400



*634

A GEORGE II SILVER BASKET

MARK OF AYME VIDEAU, LONDON, 1747

13½ in. (34.2 cm.) long
61 oz. 15 dwt. (1,922 gr.)

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



■ 635

A PAIR OF NORTH EUROPEAN MAHOGANY HALL CHAIRS

FIRST HALF 19TH CENTURY

41½ in. (106 cm.) high; 22 in. (56 cm.) wide; 19 in. (49 cm.) deep (2)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■ 636

A GEORGE III MAHOGANY ARCHITECT'S TABLE

CIRCA 1760

30 in. (76 cm.) high; 32 in. (81.5 cm.) wide; 20 in. (51.5 cm.) deep, closed

£4,000-6,000

US\$5,200-7,800
€4,400-6,600



■ 637

A VICTORIAN ORMOLU AND JASPERWARE-MOUNTED SATINWOOD CARD TABLE

THE JASPERWARE BY WEDGWOOD AND DATED 'R' (1863 OR 1889), THE TABLE LATE 19TH CENTURY

29½ in. (75 cm.) high; 23½ in. (59.5 cm.) wide; 14¾ in. (37.5 cm.) deep, table closed

£3,000-5,000

US\$3,900-6,500
€3,300-5,500



■ 638

A LARGE ENGLISH 30-INCH LIBRARY GLOBE

GEORGE PHILIP & SON, LONDON. FIRST HALF 20TH CENTURY

47 x 41 x 41 in. (119.5 x 104 x 104 cm.)

£10,000-15,000

US\$13,000-19,000
€11,000-16,000



■*639

A FRENCH ORMOLU AND ROCK CRYSTAL TWELVE-LIGHT CHANDELIER OF LOUIS XV STYLE, LATE 19TH CENTURY

62 in. (157.5 cm.) high; 42½ in. (108 cm.) diameter

£6,000-8,000

US\$7,800-10,000
€6,600-8,800



■640

A FRENCH SILVERED-BRONZE MIRROR IN THE MANNER OF ANDRE-CHARLES BOULLE, MID-19TH CENTURY

28 in. (71 cm.) high; 21 in. (53 cm.) wide

£2,500-4,000

US\$3,300-5,200
€2,800-4,400



■641

A PAIR OF NAPOLEON III TAPESTRY PORTIERES

PROBABLY AUBUSSON, CIRCA 1860-1870

05 cm.) high; 77 in. (195.5 cm.) wide, the exterior frame

91 in. (231 cm.) high; 29½ in. (75 cm.) wide, the interior space (2)

£4,000-6,000

US\$5,200-7,800
€4,400-6,600



642

A FRENCH GOLD-MOUNTED GLASS SCENT BOTTLE

FRANCE, 19TH CENTURY; WITH LATER FRENCH CONTROL MARK FOR GOLD

4 in. (102 mm.) high

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■*643

A PAIR OF FRENCH SILVERED-BRASS THREE-LIGHT WALL-APPLIQUES

THIRD QUARTER 19TH CENTURY

18 in. (46 cm.) high; 13 in. (33 cm.) wide (2)

£1,500-2,500

US\$2,000-3,200
€1,700-2,700



■644

A PAIR OF CHINESE BLUE AND WHITE VASES

19TH CENTURY, NOW CONVERTED TO LAMPS

36 in. (91.5 cm.) high, overall (2)

£800-1,200

US\$1,100-1,600
€880-1,300



■*645

A GROUP OF FOUR ORMOLU AND OPLAINE GLASS TABLE ORNAMENTS OF PALAIS ROYAL STYLE, LATE 20TH CENTURY

7 in. (18 cm.) high; 14 in. (36 cm.) long; 5½ in. (14 cm.) wide, the pair
 8¼ in. (21 cm.) high; 12½ in. (32 cm.) long; 5¼ in. (13.5 cm.) wide, the single with green bowl
 4¼ in. (11 cm.) high; 8¾ in. (22.5 cm.) long; 3¼ in. (8.5 cm.) deep, the single with blue bowl (4)

£4,000-6,000 US\$5,200-7,700
 €4,400-6,600



■*646

A PAIR OF FRENCH ORMOLU AND SEVRES-STYLE PORCELAIN TAZZE THE STANDS BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY, PARIS, THE BOWLS WITH SPURIOUS INTERLACED LS, LAST QUARTER 19TH CENTURY

7½ in. (19 cm.) high; 10 in. (25 cm.) (2)

£3,000-5,000 US\$3,900-6,400
 €3,300-5,500



■~647

A NAPOLEON III ORMOLU AND SEVRES-STYLE PORCELAIN-MOUNTED TULIPWOOD PEDESTAL

THIRD QUARTER 19TH CENTURY
 57½ in. (145.5 cm.) high; 24 in. (61 cm.)

£3,000-5,000 US\$3,900-6,400
 €3,300-5,500



■*648

A FRENCH ORMOLU NINE-LIGHT CHANDELIER OF LOUIS XV STYLE, LATE 19TH CENTURY

39 in. (99 cm.) high; 26 in. (66 cm.) diameter

£4,000-6,000 US\$5,200-7,700
 €4,400-6,600



■*649

A PAIR FRENCH ORMOLU AND WHITE MARBLE FOUR-LIGHT CANDELABRA BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY, PARIS, CIRCA 1880

16½ in. (42 cm.) high; 9 in. (23 cm.) wide; 8 in. (20.5 cm.) deep (2)

£5,000-8,000 US\$6,500-10,000
 €5,500-8,800



■650

A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY, WALNUT, AND AMARANTH PARQUETRY BEDSIDE CABINETS

EARLY 20TH CENTURY
 33½ in. (85 cm.) high; 16¾ in. (42.5 cm.) wide; 15½ in. (39.5 cm.) deep (2)

£4,000-6,000 US\$5,200-7,700
 €4,400-6,600



■-651

A FRENCH ORMOLU-MOUNTED KINGWOOD AND AMARANTH BIBLIOTHEQUE
CIRCA 1870

46¼ in. (117.5 cm.) high; 47 in. (120 cm.) wide; 12 in. (30 cm.) deep

£1,500-2,500

US\$2,000-3,200
€1,700-2,700



■-652

A FRENCH ORMOLU-MOUNTED KINGWOOD AND CITRONNIER FLORAL MARQUETRY WRITING TABLE
LATE 19TH CENTURY

29½ in. (75 cm.) high; 35 in. (89 cm.) wide; 22½ in. (57 cm.) deep

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■*653

A FRENCH ORMOLU AND ROCK CRYSTAL TEN-LIGHT CHANDELIER
OF LOUIS XV STYLE, LATE 19TH CENTURY

45½ in. (115.5 cm.) high; 38½ in. (97.5 cm.) high

£5,000-7,000

US\$6,500-9,100
€5,500-7,700



■654

A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY AND WALNUT PARQUETRY LOW TABLES
OF LOUIS XV STYLE, EARLY 20TH CENTURY

24 in. (61 cm.) high; 43¼ in. (110 cm.) wide; 26 in. (66 cm.) deep (2)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300



■655

A PAIR OF FRENCH GILTWOOD AND TAPESTRY FAUTEUILS
OF LOUIS XV STYLE, SECOND HALF 19TH CENTURY

42 in. (107 cm.) high; 29 in. (74 cm.) wide; 23 in. (60 cm.) deep (2)

£1,000-1,500

US\$1,300-1,900
€1,100-1,600



■-656

A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE ENVELOPE CARD-TABLE
ATTRIBUTED TO EMMANUEL ZWEINER, CIRCA 1890

29½ in. (75 cm.) high; 23¼ in. (59 cm.) square, closed
31½ in. (80 cm.) square, open

£1,000-1,500

US\$1,300-1,900
€1,100-1,600



■*657

ANTONIO NATALI (ITALIAN, 1850-1918)

Circus performer

43 in. (109.5 cm.) high, the sculpture

81½ in. (207 cm.) high, overall

Circa 1900.

(2)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000



■*658

EMILE-ANTOINE BOURDELLE (FRENCH, 1861-1929)

Tête de Lion, Le monument au Général Alvear

21¼ in. (54 cm.) high; 15½ in. (39.5 cm.) wide; 19¼ in. (49 cm.) deep

£6,000-8,000

US\$7,800-10,000

€6,600-8,800



■659

A SWISS 'BLACK FOREST' STAINED WALNUT AND PINE COAT RACK AND UMBRELLA STAND

LATE 19TH/EARLY 20TH CENTURY

86½ in. (220 cm.) high; 18 in. (46 cm.) wide; 27 in. (68.5 cm.) deep

£10,000-15,000

US\$13,000-19,000

€11,000-16,000



■660

A PAIR OF VICTORIAN BRASS AND SPELTER HEXAGONAL 'GOTHIC' LANTERNS

SECOND HALF 19TH CENTURY

33 in. (84 cm.) high; 15 in. (38 cm.) wide

(2)

£2,000-3,000

US\$2,600-3,900

€2,200-3,300



■661

A SEVRES PORCELAIN VASE

1904, PRINTED RF DECORE A SEVRES AND TRIANGLE MARK TO THE INSIDE OF THE NECK

22¼ in. (56.5 cm.) high

£6,000-10,000

US\$7,800-13,000

€6,600-11,000



■*662

A FRENCH CASED GREEN GLASS 'LANGUEDOC' VASE (NO. 1021)

BY LALIQUE, PARIS, MODEL INTRODUCED 1929

8¾ in. (22.5 cm.) high

£15,000-25,000

US\$20,000-32,000

€17,000-27,000



■*663

A PAIR OF FRENCH ORMOLU SIX-LIGHT CANDELABRA

BY CHRISTOFLE ET CIE., PARIS, CIRCA 1861/62

25½ in. (65 cm.) high

(2)

£4,000-6,000

US\$5,200-7,700

€4,400-6,600



664

A RUSSIAN JEWELLED GOLD FLOWER STUDY

MODERN, 18 CARAT

6¼ in. (16 cm.) high

gross weight of the gold stem 9 dwt. (14 gr.)

£3,000-5,000

US\$3,900-6,400

€3,300-5,500



■665

A PAIR OF CHINESE BLUE AND WHITE PORCELAIN FISH BOWLS

19TH/20TH CENTURY

14 in. (35.5 cm.) high; 16 in. (40.5 cm.) deep

(2)

£1,500-2,500

US\$2,000-3,200

€1,700-2,700



■666

A PAIR OF LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE VASES AND COVERS

LATE 18TH CENTURY, IN THE MANNER OF ANTOINE-PHILIPPE PAJOT

14 in. (35.5 cm.) high

(2)

£6,000-10,000

US\$7,800-13,000

€6,600-11,000



■*667

AN ITALIAN GOLD-MOUNTED BRACELET SET WITH MICROMOSAIC PLAQUES

ROME, CIRCA 1830; WITH LATER AUSTRIAN GOLD CONTROL MARK FOR LIBEREC-JABLONEC

7½ in. (19.3 cm.) long

£1,200-1,800

US\$1,600-2,300

€1,400-2,000



■*668

AN ITALIAN GOLD-MOUNTED BROOCH SET WITH A MICROMOSAIC PLAQUE

ROME, CIRCA 1820

2¼ in. (58 mm.)

£700-1,000

US\$910-1,300

€770-1,100



669
SEVENTEEN DAUM PATE-DE-VERRE CACTUS FLOWER SMALL BOWLS ('FLEUR CACTUS')
 MODERN, ENGRAVED DAUM / FRANCE MARKS
 2½ in. (6.5 cm.) wide (17)
 £1,000-1,500 US\$1,300-1,900
 €1,100-1,700



670
A BACCARAT 'HAUT BRION' PATTERN GLASS PART TABLE-SERVICE
 20TH CENTURY, ACID ETCHED FACTORY MARKS
 5¼ in. (13.5 cm.) diameter (the bowl at the top)
 £3,000-5,000 US\$3,900-6,400
 €3,300-5,500



671
A MEISSEN PORCELAIN GREEN INDIANISCHE BLUMEN PATTERN PART TABLE-SERVICE
 20TH CENTURY, BLUE CROSSED SWORDS MARKS, PRESSNUMMERN, INCISED NUMERALS AND IRON RED PAINTED NUMERALS
 the vegetable-tureen 10½ in. (26.5 cm.) wide
 £5,000-8,000 US\$6,500-10,000
 €5,500-8,800



672
A COLLECTION OF ELEVEN SILVER MEAT SKEWERS
 ALL LONDON, VARIOUS MAKERS AND DATES (1758, 1762, 1773, 1775, 1780, 1804, 1814, 1819 AND 1821)
 the longest 15¼ (38.7 cm.); the shortest 12 in. (30.5 cm.)
 total weight 42 oz. 2 dwt. (1,311 gr.) (11)
 £2,500-3,500 US\$3,300-4,500
 €2,800-3,800



673
A GROUP OF FORTY-THREE FRENCH SILVER-PLATED NOVELTY KNIFE-RESTS
 MARK OF GALLIA ORFEVRENERIE, PARIS, FIRST HALF OF THE 20TH CENTURY
 cat knife-rest 4¼ in. (11 cm.) long (43)
 £2,500-4,000 US\$3,300-5,200
 €2,800-4,400



674
A TOURNAI PORCELAIN BLUE AND WHITE COMPOSITE PART DINNER-SERVICE
 THIRD QUARTER OF THE 18TH CENTURY, SOME PIECES WITH BLUE CROSSED SWORDS WITH CROSSES MARK AND VARIOUS PAINTERS' LETTERS AND NUMERALS
 in. (23 cm.) diameter (40)
 £3,000-5,000 US\$3,900-6,500
 €3,300-5,500



675

A VICTORIAN SILVER LARGE TWO-HANDLED TRAY

MARK OF EDWARD, EDWARD JUNIOR, JOHN AND WILLIAM BARNARD, LONDON, 1842

30¼ in. (77 cm.) wide
173 oz. 18 dwt. (5,409 gr.)

£7,000-10,000

US\$9,100-13,000
€7,700-11,000



676

AN ELIZABETH II SILVER COFFEE POT AND HOT MILK JUG

MARK OF S. J. PHILLIPS, LONDON, 2001 AND 2008

10½ in. (27 cm.) high
gross weight 61 oz. 16 dwt. (1,927 gr.) (2)

£1,600-2,400

US\$2,100-3,100
€1,800-2,600



677

A ST. LOUIS 'CERDAGNE' PATTERN CUT-GLASS PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED FACTORY MARKS

the decanter and stopper 14½ in. (37 cm.) high

£4,000-6,000

US\$5,200-7,700
€4,400-6,600



678

A HEREND PORCELAIN 'GREEN APPONYI' PATTERN PART DINNER-SERVICE

20TH CENTURY, BLUE PRINTED FACTORY MARKS, VARIOUS IMPRESSED AND INCISED LETTERS AND NUMERALS AND VARIOUS FACTORY MARKS

soup-tureen 14¾ in. (37.4 cm.) wide across handles

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



679

A GEORGE V SILVER-PLATED NOVELTY TABLE BELL

6½ in. (16.5 cm.) long

£1,000-1,500

US\$1,300-1,900
€1,100-1,600



680

TWO VICTORIAN SILVER-GILT COMPORT STANDS

MARK OF JAMES GARRARD, LONDON, 1888; ONE BASE, 1887

7¾ in. (20 cm.) high
55 oz. 2 dwt. (1,714 gr.)

£3,500-4,500

US\$4,600-5,800
€3,900-4,900



■681

A 'BOURGUEIL' PATTERN GLASS PART SERVICE DESIGNED BY RENE LALIQUE
DESIGNED 1930-33, VARIOUS STENCILLED AND ENGRAVED R. LALIQUE MARKS, ENGRAVED NUMERALS TO DECANTERS AND STOPPERS

decanter and stopper 9 1/4 in. (23.5 cm.) high

£3,000-5,000

US\$3,900-6,400
€3,300-5,500



■682

A FRENCH ART DECO STYLE CHAMPAGNE TROLLEY OR BAR CART
LATE 20TH CENTURY

the trolley 34 1/4 in. (87 cm.) high; 33 1/4 in. (84.5 cm.) long; 17 3/4 in. (45 cm.) deep (16)

£3,000-5,000

US\$3,900-6,500
€3,300-5,500



683

A FRENCH GLASS 'CONSTANCE' PATTERN CHAMPAGNE-COOLER
20TH CENTURY, ONE ETCHED 'LALIQUE FRANCE'

The handles moulded as twin poppie heads 7 in. (17.8 cm.) high (2)

£1,500-2,500

US\$2,000-3,200
€1,700-2,700



684

A COLLECTION OF TWELVE SILVER MEAT SKEWERS

SIX WITH RIBBON RING: ALL LONDON, VARIOUS MAKERS, 1754, 1766, 1767 AND 1768; SIX PLAIN, VARIOUS MAKERS LONDON AND DUBLIN, 1748, 1754, 1787, 1807 AND 1810

the longest 14 1/8 in. (36 cm.), the shortest 9 1/4 in. (23.5 cm.) long

total weight 36 oz. 7 dwt. (1,132 gr.) (12)

£2,500-3,500

US\$3,300-4,500
€2,800-3,800



■685

A FLEMISH HISTORICAL TAPESTRY
AFTER PETER PAUL RUBENS, BRUSSELS, MID-17TH CENTURY

111 in. (282 cm.) high; 224 in. (569 cm.) wide

£6,000-10,000

US\$7,800-13,000
€6,600-11,000



■686

A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE PRESSE-PAPIERS
19TH CENTURY

6 3/4 in. (17 cm.) high; 7 1/2 in. (19 cm.) wide (2)

£1,500-2,500

US\$2,000-3,200
€1,700-2,700

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(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

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(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the 'Christie's LIVE™ Terms of Use' which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVATION

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim on good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom; and
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to 30 minutes or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.5% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **books** which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walrus bone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In

all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♪ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

Subheading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

you appoint Christie's Shipping Department to arrange your export/shipping.
 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a

revised invoice charging you all applicable taxes/charges.
 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.
 7. All re-invoicing requests must be received within four years from the date of sale.
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a **lot** which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the **lot**.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Cast from a model by...": in Christie's **qualified** opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of ...": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ...": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's **qualified** opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

"Bearing the signature..."/"Bearing the date..."/"Bearing the inscription..."/"Bearing the stamp...": in Christie's **qualified** opinion the signature/date/ inscription/stamp is not by the artist or manufacturer.

FOR SILVER AND GOLD BOXES

QUALIFIED HEADINGS

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's **qualified** opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's **qualified** opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER
bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's **qualified** opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in Christie's opinion, made in that factory, place or region (e.g. "A Worcester plate").

"A Meissen cup and saucer": in Christie's opinion both were made at the factory named and match.

"A Meissen cup and a saucer": in Christie's opinion both pieces were made at the factory named but do not necessarily match.

"Painted by...": in Christie's opinion can properly be attributed to that decorator on stylistic grounds.

QUALIFIED HEADINGS

"A plate in the Worcester style": in Christie's **qualified** opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-style plate": in Christie's **qualified** opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate": in Christie's **qualified** opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by...": in Christie's **qualified** opinion made from the original master mould made by the modeller and under his supervision.

"After the model by...": in Christie's **qualified** opinion made from the original master mould made by that modeller but from a later mould based on the original.

"A composite Herend porcelain table-service": in Christie's **qualified** opinion the service has been put together, possibly at different times, with pieces from different factories and periods.

"A Baccarat cut-glass part table-service": in Christie's **qualified** opinion the service may be missing some pieces it was originally intended to have.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the **Lot** although this does not include all faults and imperfections or restoration. Please see section A8 of the Conditions of Sale for further information on the sale of clocks.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of ...": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ...": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

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"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's **qualified** opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

ELECTRICAL GOODS

All electrical goods offered in this catalogue must be reconditioned prior to use, regardless of whether the **lot** is shown lit or in working condition in this catalogue. We strongly advise that any re-conditioning is undertaken by an appropriately **qualified** electrician.

THE COLLECTOR - LE GOÛT FRANÇAIS



GAINE D'ÉPOQUE RÉGENCE, VERS 1730
En marqueterie Boulle et ornementation de bronze ciselé et doré
20,000 - 40,000 €

LE GOÛT FRANÇAIS

Paris, 24 novembre 2020

EXPOSITION

20-23 novembre 2020
9, avenue Matignon
75008 Paris

CONTACT

Hippolyte de la Féronnière
hdelaferonniere@christies.com
+33 (0)1 40 76 85 73

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

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COLLECTION AND CONTACT DETAILS

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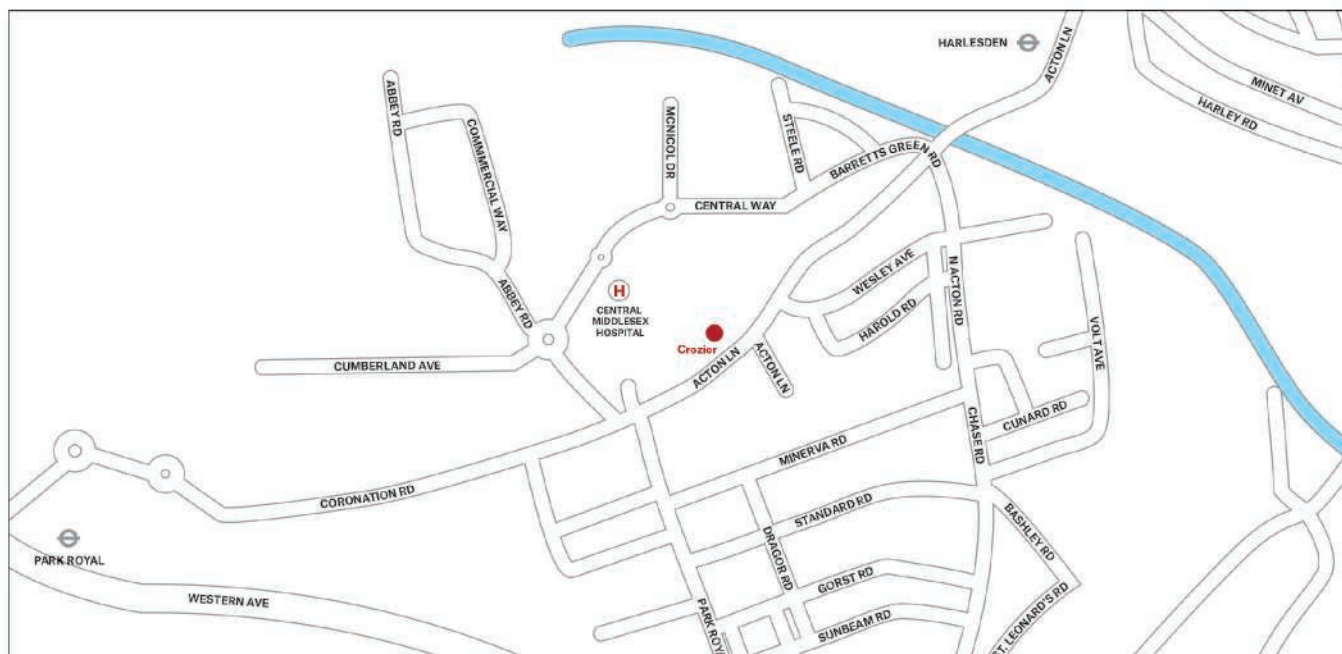
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Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

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Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.



WRITTEN BIDS FORM

CHRISTIE'S LONDON

THE COLLECTOR

THURSDAY 12 NOVEMBER 2020
AT 11.00 AM & 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: SYONHOUSE
SALE NUMBER: 18377

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

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UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
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 - I agree to be bound by the Conditions of Sale printed in the catalogue.
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18377

Client Number (if applicable)

Sale Number

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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